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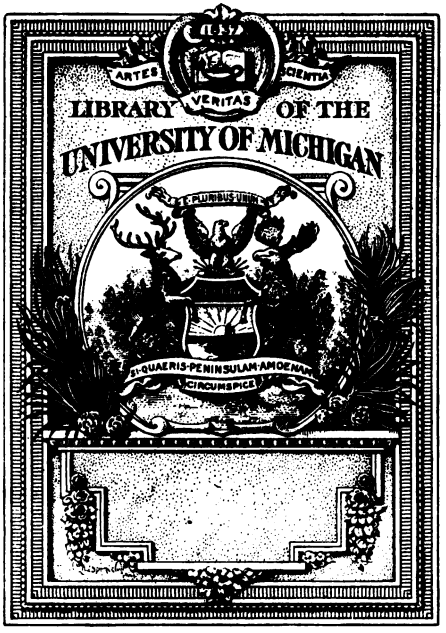
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WRITING FOR THE PRESS

A MANUAL

By ROBERT LUCE

FIFTH EDITION—RE-WRITTEN
ELEVENTH THOUSAND

BOSTON
CLIPPING BUREAU PRESS
1907

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WRITING FOR THE PRESS.

PRINTER'S COPY.

Paper from eight to ten inches long, and from five to six inches wide, is the most convenient for everybody concerned in writing for the press. Avoid paper of letter size, and never use a foolscap sheet. Should only folded paper be at hand, tear or cut it into single sheets.

Writers for the press use colored paper when they can get it, as it is better for the eyes of writer, editor, compositor, and proof-reader. The usual colors are yellow, orange, or brown, in light shades. If you cannot get it from a stationer, order it through a printer, or get it at a paper warehouse, and have it cut to the desired size. Ordinary wrapping paper is not bad for copy.

Many writers prefer unruled paper, and there is no objection to its use for copy, provided the lines are written far enough apart. Close writing is objectionable, and it is better to err in the other direction.

Do not fasten the sheets of manuscript together in any way. Pins betray the novice.

Never roll sheets that are to be sent to an editor. Copy once rolled can never be made perfectly flat again, and is a nuisance to everybody who handles it afterward. Furthermore, round packages are likely to get into the newspaper mail, and be delayed or lost. Also, it is hard to remove the wrapper from a rolled manuscript without

tearing some of the sheets. It does not make much difference whether short manuscripts are sent folded or flat, though of course the flat method is preferable.

Use a pen whenever possible, and in these days of stylographic and fountain pens it is generally possible. Do not use a pencil with hard lead on white or any calendered paper. An automatic pencil with colored or soft black lead is the best thing to use in editing copy, but do not use it with black lead on yellow paper. Editors and printers detest copy written with a very fine pen or with pale ink. Throw pale ink away.

Write the long way of the sheet.

Never write on both sides of the sheet.

Leave a margin of at least half an inch at both top and bottom of each page, for convenience in pasting.

The side margins are not of so much consequence, but they make the page look better and are often useful to the editor.

Number each page at the top, either in the middle or at the right-hand corner. Draw a quarter circle or two straight lines under the number. If new pages are inserted, say three after page 9, number them 9A, 9B, 9C. Then page ten of the original ms. should be renumbered 9D–or–10, so that if the three added pages are dropped out, their absence will be made noticeable. If pages are taken out, say from 10 to 14 inclusive, number the ninth page 9–14, or the fifteenth page 10–15. It is a common and often useful practice to choose arbitrarily some letter and put it after every page number in any one article; for instance, if one writer numbers his article 1x, 2x, 3x, etc., confusion will be avoided if the pages should happen to get mixed up with those of another writer who has num-

bered his, 1z, 2z, 3z, etc. Some story writers number each chapter by itself, a bad practice, but one that can be tolerated if to the sheets of each chapter are also given a letter in common, to distinguish them from the sheets of other chapters.

In adding more than a few words to copy, it is better to cut the sheet and paste in the new lines than to interline or to write the additions on the margin. It is not necessary that the sheets shall be all the same length, though of course that makes the manuscript more presentable. When a leaf has been lengthened by pasting, you may, for the sake of convenience, fold the lower edge forward upon the writing; if it is folded backward, it may escape notice and to insert it may afterward cause much trouble.

If it is preferred not to cut the sheet, write the matter to be inserted on a sheet of paper of size to match, mark it Insert A, and then lay it in the ms. just before the sheet to be expanded, on which in the proper place should be written Insert A. Other inserts should be marked Insert B, Insert C, etc. If the insert is of more than one page, number the pages with a distinctive letter.

The all-important thing is that the ms. shall be legible. No one can tell so well as the writer what he means to say. If there is ambiguity of any sort, editor, compositor, or proof-reader in trying to interpret or clarify may actually reverse the meaning.

Therefore in the first place write legibly. By writing illegibly you always do an injury to the editor, the compositor, and the proof-reader, and often do one to yourself. The capitals, *I* and *J*, are often confounded; make the *I* entirely above the line, and let the *J* extend equally

above and below the line. Many writers make capital *S* and capital *L* too much alike. The small letters *a* and *o* —*r*, *n*, *u*, and *v*—*m* and *w*—are often confounded. Underline the letter *u* and overline the letter *n* if there is a chance of their being mistaken one for the other. When *l* and *t* occur together, cross only the *t*; it is easy to change *butler* to *butter*.

Begin every sentence with a capital letter. If it is not clear that the letter as written is a capital, draw three lines under it.

For the sake of clearness accustom yourself to encircle every period that ends a sentence. After a little practice you will do this almost involuntarily. It often saves editor and compositor much trouble. Some writers prefer the short-hand period, a small cross with the right-hand points joined so that it can be made without lifting the pen from the paper. Clearly distinguish colons from semi-colons. Some writers ensure accuracy by using two small parallel lines for the hyphen.

Cancellation is not in the least objectionable. It does not matter how disfigured a page of copy may be, provided the meaning is clear. Rewriting for artistic gain is a waste of time. Cancellation should be distinct. Bear on hard with pen or pencil. Never mind the neatness of it, but make it so black that the compositor cannot misunderstand.

Be careful to show clearly where the cancellation begins and where it ends. The cancellation of a word too much or too little is one of the frequent sources of trouble in the composing room. Not only make the cancelling lines distinct, but if the cancellation comes in the middle of a paragraph, put a caret before and another

after it, or connect the last word before and the first word after it with a heavy curving line. Do not leave an isolated word or two in the middle of much matter crossed out; rather rewrite before or after the matter cancelled. When the last word on a page ends a sentence and does not end a paragraph, follow it with a large caret.

When you cancel the first few words of a sentence, or when you break a sentence in two, draw three lines under the first letter of the first uncancelled word, or the first word of the new sentence, and thus save the time and trouble of writing a capital over the small letter.

If you regret a cancellation before the sheet leaves your hands, you may save the trouble of rewriting by putting in the margin the word *stet* (Latin for 'let it stand'); the better way when time allows is to rewrite the cancelled passage. If only a few words have been cancelled, in addition to the marginal *stet*, make a dotted line under the cancelled words.

If two words or phrases need to be transposed, circle each and write above them 2 and 1 to indicate the proper order.

If in reading your own copy or editing another's, you find single letters or words that are illegible, write others plainly above them. It is needless to erase and replace them. If you wish to elide a letter, draw an oblique line through it downward from right to left. If you wish to change a capital to a small letter, draw an oblique line through it downward from left to right. If you wish to change a small letter to a capital, draw three lines under it.

One line under words means that they are to be printed in *italics*; two lines, SMALL CAPS; three lines,

FULL CAPS. A sentence to be printed in italic capital letters should be underscored throughout with three lines, and the direction to the compositor, 'Italic caps,' in brackets, should be written in the margin. Linotype machines are not ordinarily equipped to set italics, and where italic letters are demanded, they must be inserted by hand. Consequently their use has been wholly abandoned in newspaper offices having linotype machines, and these machines are now found in so many book and periodical offices that the tendency to discard italics in all ordinary printer's copy has received new impetus.

The rule is to set letters quoted in an article or story in type smaller than that used in the body of the article. In typewriter copy the change may be indicated by writing the quoted letters with narrow spacing between the lines, wide spacing being elsewhere used. In pen manuscript a like distinction may be made by writing the quoted matter more closely than the rest. The best way, however, is to write on the margin at the beginning of the quoted paragraphs the name of the smaller type in which they are to be set, remembering to write the name of the larger type, used in the body of the story, at the beginning of the paragraph next following the quotation. If the writer does not know the type to be used, he may write 'smaller type' and 'larger type.'

If a different style of type is to be used, draw a vertical line along the edge of the matter to be printed in the unusual type, or enclose the matter with a line all around it, and write in the margin 'heavy face,' or 'small type,' or 'minion,' or whatever is required.

When writing in dialect, or quoting a sentence with mis-spelled words that you wish printed just as written,

put the direction, 'Follow copy,' in the margin. Do the same when in a matter of spelling, abbreviation, capitalization, or punctuation you wish to follow a style different from that of the office to which your manuscript is going.

A safe plan is to write directions to the printer in different ink.

If you wish to make sure that two words will be printed separately, as 'mean while,' 'under ground,' write the printer's sign for a space, #, between them.

Avoid ending a paragraph with the first or second line on a page; that bothers and vexes the compositor. Rather compress the writing at the bottom of one page than carry a few words over to the next.

Avoid division of words at the end of lines. In cutting 'copy' into 'takes' in the composing-room, divided words often make trouble. A good compositor studies to avoid divisions. Never divide a word at the end of a page.

In writing a foot-note, let it immediately follow the line of text that contains the asterisk, or other reference mark, and do not write it at the bottom of the manuscript page. He who makes up the matter will transfer such note to its proper place.

A box note

Notes that are to be boxed, cut-in notes enclosed in the area of the type, or marginal notes set out in the margin of the page, should be indicated in the ms., preferably with colored ink or pencil.

A proof of any cut to be used in illustrating an article should be pasted as near as possible in the proper place in the copy. If a proof cannot be had, leave a space in copy, and write in it, 'Here Cut,' with the title of the

illustration. If the cut has not been made, send the drawing on a separate sheet and indicate in copy in the way described, just where the cut is to go.

To save time, 'and' may be written '&' with a semicircle after and half enclosing it. In general, curves or, better, full circles around abbreviations indicate that they are to be spelled out; e. g. *Col.* encircled will be printed *Colonel; N. Y.. New York; 9, nine. Vice versa*, a circle around a word means that it is to be abbreviated; e. g. *Massachusetts* encircled will be printed *Mass.; nine, 9.*

The practice of abbreviating in copy can of course be carried too far, but it is safe to abbreviate most titles, many given names, the names of days and months, and to use easily understood contractions like 'com$^{\underline{ee}}$,' 'eve.,' 'Dem.,' 'Rep.,' with curves like parentheses tipped over, above and below the last letter.

Make frequent paragraphs and to be on the safe side put the paragraph mark, ¶, before every one, though in some kinds of work that is not essential, particularly where the preceding line is short and the indention of the new paragraph is conspicuous; it is advisable also to put the mark after every one. In many offices the compositor is supposed never to put a paragraph where it is not marked. In editing your own or another's copy, you can make a paragraph where you choose by inserting the mark. Copy looks better and is more legible when the paragraphs are begun at some distance in from the edge of the sheet.

When the size or style of the type changes and the first line of the new size or style is not to be paragraphed, write 'Begin flush.'

In preparing copy for a composing room that has no

'style' of its own on which it insists, or that avowedly or tacitly follows the style of the writer, much trouble will be saved to compositors by uniformity in minor details. For instance, if the sheet or take set by one man has 'Milk St.' in it and another has 'Water street', somebody must later on reconcile 'St.' and 'street' by changing one or the other. So have a 'style' of your own and stick to it.

COMPOSITION.

After you learn, it is just as easy to write good English as bad English. Why not learn? In return for a little trouble at the start you will stand higher in the estimation of all educated people and will not stand lower in the estimation of the uneducated. Perhaps only one man in a hundred will appreciate your good English, but is he not the only man in the hundred whose appreciation is worth caring for?

Study to avoid stiffness in beginning. Never hesitate to jump into the middle of things. Introductions, when necessary, should be brief.

Never use French, Latin, or Greek words, phrases, or idioms where English words, phrases, or idioms will do as well.

Let clearness be the first consideration, brevity the second, and remember that metaphor is briefer than literal statement. Brevity is the soul of wit, and Polonius in saying so put it better and briefer than if he had said it is 'the animating part of wit.' Look out, though, that the figure is not forced, and avoid it if it would suggest a literal meaning, as in, 'His eye will be struck, on entering the cave, with huge pieces of rock.'

Do not be afraid of repeating for the sake of clearness.

Nine times in ten when *the former* or *the latter* is used, it would be better to repeat the noun. Never strain language for the sake of using a synonym. "I learned from Macaulay," says Freeman, the historian, "never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force."

Florid writing, oddities of style, grotesque phrases, and obsolete words may give a temporary popularity, but the public soon wearies of second-rate Carlyles. The best foundation for success as a writer is the ability to write easily, naturally, as you would talk. The power to make a simple narration may be developed into the power to arouse the deepest emotions, but only a fool will try to begin building his house at the roof.

Frederic Harrison said: "It is a good rule for a young writer to avoid more than twenty or thirty words without a full stop, and not to put more than two commas in each sentence, so that its clauses should not exceed three."

Whoever would habitually use the short, simple, forceful sentence, should early cultivate it, for the sentence-habit once formed, is tenacious. Dr. L. A. Sherman counted the number of words in many thousands of the sentences of great writers, and found the variations singularly slight in the style of any one writer. Macaulay averaged 22.45 words and Bacon 22. Bunyan with 37.50, Addison with 37.90, and Lowell with 38 were close together. Milton used long sentences, averaging 60.80 words.

Shun superlatives. Said Kames: "A writer too liberal of superlatives exhausts his whole stock upon ordinary incidents, and reserves no space to express, with greater

energy, matters of importance." So common is the nuisance of *very* that the thoughtful writer is tempted to drop it from his vocabulary.

Technical words are sure to be unfamiliar to many readers and the writer inexpert in the science concerned is likely to use them inaccurately. So convey the idea without their use when possible. Tuberculosis, for example, attacks various parts of the body, and it is only pulmonary tuberculosis, otherwise known as phthisis, that is meant by the popular term, *consumption*. Better say *consumption*.

Likewise avoid recourse to Science for similes and metaphors. Their force comes from the fondness of the imagination for resemblances, and the more easily the resemblance is recognized, the more effective the figure. To catch the resemblance to a scientific process, calls for thought that may be slow even in one familiar with the process.

SOME GRAMMATICAL QUESTIONS.

"The best way," says Richard Grant White, "is to give yourself no trouble at all about your grammar. Read the best authors, converse with the best speakers, and know what you mean to say, and you will speak and write good English, and may let grammar go to its own place." There is much truth in this, but we cannot all and cannot always converse with the best speakers, and many of us are obliged to read the productions of very poor authors, so that even the wisest are puzzled sometimes to know what is the best form to use. Some of the more common of the questions that arise are treated below; others are treated under the head of "Words and Phrases."

The pronoun standing for a noun of multitude (some-

times called a collective noun) is used in the singular if the idea of *unity* is to be conveyed, and in the plural if the idea of *plurality* is to be conveyed. The number of a verb after a noun of multitude is determined in the same way; e. g. 'The mob comes on in one compact body and it hurls itself at the gates;' 'The mob now scatter in every direction and yell as they move off;' 'The lodge will attend the funeral and it will march to the cemetery;' 'At the last meeting of the lodge they disagreed on that matter;' 'Two million dollars has been given to the college this year.' What is meant by the last illustration is that one sum of money equal to two million dollars has been given, not that two million separate and distinct dollars have been given. The name of a partnership is treated as plural; the name of a corporation, as singular. This corresponds with the legal view that a partnership is composed of persons; a corporation is a person, though artificial. Whenever in doubt in this matter of the number of the verb, it is safer to use the singular.

Never write a personal pronoun without considering to what noun it will be found to relate, upon the reading of a sentence. The careless use of the personal pronouns is a source of great annoyance to editors, particularly when it occurs in reports of trials. It is always better to repeat a name than to use a pronoun when there will be uncertainty as to its antecedent. The use of direct quotation, rather than indirect, often obviates the difficulty.

May we compare the comparative and the superlative? May we say *more preferable* and *most perfect?* If it were desirable that language should have the rigidity and precision of a machine, the answer would be "No." As a matter of fact, though, writers and talkers always have

said such things, and they always will say such things, which is the best warrant for saying them. Hearing *chiefest* and *supremest*, the purist may point out that there can be but one *chief* and one *supreme*. Yet the legitimate needs of emphasis, of iteration, of euphony, of rhythm will lead even the best of writers and speakers to disregard the mathematics of it and to convey their shades of meaning in a way sanctioned by usage practically universal.

Use the comparative degree when comparing only two things; e. g. 'He is the eld*er* of the two brothers;' but, 'He is the young*est* of the trio.'

The confounding of adjectives and adverbs makes much mischief. Whenever *manner* is to be expressed, use the adverb; whenever *quality* is to be expressed, use the adjective. Putting the rule in another form: Verbs of doing take the adverb; verbs of seeming and being take the adjective; e. g. 'He walks *slowly*, his voice sounds *harsh*, he limps *painfully*, his breath smells *bad*, his coat feels *rough*, and he acts *strangely*.' Say 'She looks pretty,' if you mean to describe her appearance; but, 'She looks prettily,' if, for instance, she holds her opera glass gracefully. In the sentence, 'It is rarely that this happens,' *rarely* is as inappropriate as *sadly* or *wisely* or *fortunately* would be; use the adjective, *rare*, *sad*, *wise*, *fortunate*. There is no excuse for 'the *then* monarch;' and little for, 'These occasions were *seldom*.'

Adverbs should be placed as near as possible to the words they modify.

After any form of the verb *to be*, use the same case as that which precedes it. Do not say, 'It was me,' 'I know you to be he,' 'He is much stronger than me.'

Transitive verbs must have an object; intransitive verbs do not admit of an object. Errors are very frequently made in the use of the following six verbs:—

	Present.	Past.	Participle.	
Transitive	Lay	Laid	Laid	(action)
Intransitive	Lie	Lay	Lain	(rest)
Transitive	Set	Set	Set	(action)
Intransitive	Sit	Sat	Sat	(rest)
Transitive	Raise	Raised	Raised	
Intransitive	Rise	Rose	Risen	

RIGHT:

He lays the book on the table.
He lies on the bed.
He lay on the bed and laid the book on the table.
After he had lain awhile and had laid the book on the table, he rose, raised the book, and sat down where he had set the chair.

WRONG:

I will lay down awhile.
He raised up and then he set still.
I sat him in the chair.

Shall and Will. I *shall*, you *will*, he *will*, are the forms of the future, and merely foretell what will take place: I *will*, you *shall*, he *shall*, are the forms of the potential, and express will or determination on the part of the speaker. *Will* in the first person expresses a resolution or promise; it must never be used in questions with nominative cases in the first person. *Would* and *should* follow *will* and *shall*.

The careless use of the present tense for the future often annoys editors. Say, 'Mr. B. will preach two weeks from today;' not, 'Mr. B. preaches two weeks from today.'

Most grammarians think that the active infinitive should be treated as one word, and, therefore, should not be separated. They argue that it is as bad to say, 'To properly write,' as it would be to say, 'con often flict,' for 'often conflict.' Although writers respectable in

number and position have split the infinitive, it is not done by those of the highest authority. As it is a practice particularly obnoxious to many cultivated persons, it may well be avoided.

When a conjunction indicates some uncertainty, use the subjunctive after it; when anything is spoken of as an actual fact, or as in absolute existence, the indicative is used. Compare the following correct sentences: 'Do not give him the money unless he *return* you the goods;' 'Though friends *be* false, yet will I do my duty.' Parry Gwynne has well illustrated this knotty point: "Thus a gentleman, giving an order to his tailor, may say, 'Make me a coat; if it *fit* me well, I will give you another order;' because the 'fit' alluded to is a thing which the future has to determine. But when the coat is made and brought home, he cannot say, 'If this cloth *be* good, I will give you another order,' for the quality of the cloth is *already* determined; the future will not alter it. It must be rendered in the indicative mood, 'If this cloth *is* good,' etc."

When two or more singular nominatives are separated by *or*, *nor*, *as well as*, or other disjunctive, the verb should be in the singular; but if either nominative is plural, the verb also should be plural.

The discussion over Kipling's line, 'The tumult and the shouting dies,' called attention to an admitted exception to the rule that two or more subjects connected by *and* require the verb to be in the plural, for if the subjects are so intimately associated in thought as to constitute a logical unity, the verb may be in the singular: e. g. 'The head and front of my offending hath this extent.' The same is true when two nouns are names for the same

thing, and when two words almost synonymous are used for the sake of emphasis.

One of the rules of rhetoric most frequently violated is that which says: "Never omit a verb that is needed to make the meaning clear or the sentence grammatical."

The chin was bold, the lips sunken.—Leigh Hunt.

Her eyes were bright and face comely.—Justin McCarthy.

Events there are none, and scarcely a character of any interest.—Sydney Smith.

His head was thrown back and his eyes fixed on the opposite wall.—Henry James.

Lack of space forbids detailed discussion of the errors in the following sentences. It is hoped that the correct form or the slight explanation in brackets may indicate the mistake clearly enough:

'He is sure of the bill [bill's] passing the house.'

'Unless Rhode Island should some time surrender one of her superfluous capitals.' [Rhode Island has but two capitals, and both could not be superfluous.]

'From the report of the grand secretary of Odd Fellowship in Massachusetts, it appears that the order is now the largest, in point of membership, of any similar organization in the state.' [How can it be 'the largest of any similar organization?]

'Neither of these colors *are* [is] familiar.'

'One of the most valuable *books* that *has* [have] appeared in any language.'

'Not one of them knew who did it or *they* [he] would would have told.'

'I am one of those who cannot describe what I [they] do not see.'

'Not a single one of the numerous candidates *were* [was] there.'

'The Legislature meets today, and Mr. Smith speaks to them [it].'

'Each of the boys *were* [was] examined.'

'Who [whom] do you mean.'

'I meant to have written [to write].'

'Men whom I thought were friends.' [See how it reads transposed: 'Men whom were friends, I thought.']

'The shoe factory are [is] employing only about two-thirds of their [its] usual help.' [Query—Is 'help' permissible?]

'The gain to the city will be as great if not greater than to the church.' [Insert *as* after *great*.]

'Benson's testimony, like that of the preceding witness, was not conclusive nor convincing in any particular, having a convenient memory on direct examination, and rather unpleasant results accrued when attempting retrospective under fire of the cross-examination.' [Did the testimony have the memory?]

'Believing that the writer was a spotter, a huge fist collided with his nose, after which he was fired out, since which time he has not been seen.' [Did the fist believe?]

'The torch was applied, and when raging with fury three grenades were thrown from a distance of about forty feet, and inside of about fifteen seconds the flames were extinguished.' [How could a torch rage with fury?]

'The Mann boudoir car Carmen left here today for Richmond whence she will haul a party to the Exposition.' [Can a car haul a party?]

'I doubt if [whether] this will ever reach you.'

'Her parents are entitled, as they are receiving, the sympathy of their friends.' [At best a poor sentence, but only permissible when *to* is supplied after *entitled*.]

'Cornering the distinguished lecturer in the green-room, Mr. Beecher entered into an animated talk upon his part in public affairs.' [The reporter was the man who 'cornered,' not Mr. Beecher.]

ERRORS OF ARRANGEMENT.

Among the most amusing errors in the use of language, are those that result from bad arrangement of words. The following examples, actually printed, will illustrate this. The words or phrases in italics are misplaced:

'She disentangled her foot from her netting *and wound it up*.'—GEORGE ELIOT, in *Felix Holt*.

'A little girl was struck by some cars that were being switched in the yard *and crushed*.'—Buffalo Express.

'The buildings were begun in 1876, and Mrs. Stewart met Bishop Littlejohn and the clergy of his diocese on the 8th inst., *for the purpose of opening them*.'—Illustrated London News.

Advertisements from English newspapers: 'Lost—A cameo brooch, representing Venus and Adonis whilst walking on Sandy Mount, on Sunday last.' 'Wanted—A nurse for an infant between twenty-five and thirty, a member of the Church of England, and without any followers.'

In the Morning Chronicle's account of Lord Macaulay's funeral occurred the following sentence: 'When placed upon the ropes over the grave, and while being gradually lowered into the earth, the organ again pealed forth.'

'Erected to the memory of John Phillips accidently shot *as a mark of affection by his brother*.'

'The Present Constitution.—Hon. John D. Long Tells How It Came to be Adopted *in a Lecture in the Old South Course*.'

'The Norristown Herald is happy over a new Hoe press, and points with pride to the fact that it was started in the last century.' (The clauses connected by 'and' should be reversed.)

The Waterville Mail said that a Waterville young lady of somnambulistic tendencies [addicted to sleep-walking?] found herself in her father's stable by the side of a vicious horse *in her night-dress*.

The head-lines of a report of Sunday services read: 'SINFUL PLEASURES!—THE FIRST OF A SERIES BY REV. C. W. JONES.'

'He blew out his brains after bidding his wife good-by *with a gun*.'

The St. Mary's (Md.) Enterprise relates that a few days ago a buggy occupied by a gentleman and lady caught fire from a brick that was heated for the benefit of the lady's comfort *while on the road to Leonardtown*.

A St. Paul paper gave this bit of news: 'The entertainment will begin at 4.30 with a men's bicycle race of one mile between members of the club. This will be followed by a bicycle race between ladies *of the same length*.'

'An *unquestioned* man of genius.'

'They will *not merely* interest children, but grown-up persons.'

'We *never* remember to have seen,' etc.

'I saw a man talking to the Rev. Mr. Blank, *who was so drunk he could hardly stand*.'

'The action of Mr. Walker is condemned on all sides *in removing the windows and doors*.'

'The snake remained coiled about his limb until he ran home, nearly a mile, *and was dispatched by his mother*.'

'The tannery property at Milford has been sold to A. J. Foster, who has a currying business in Woburn, and a morrocco business in Boston Highlands, *for $7,000.*'

'Carrera died *on the same day President Lincoln was shot* and was buried with great pomp.'

MIXED METAPHORS.

Take care not to mix your metaphors. Here are some examples of this error from newspapers:

'Bill Nye is on the tidal wave. He is too original to ever lose his grip, to speak plain.'—(Notice 'to ever lose' and 'to speak plain.')

'The chariot of revolution is rolling onward and gnashing its teeth as it rolls,' is what a Berlin revolutionist told the students in 1848.

The regular correspondent of a Boston paper wrote the following sentence in one of his letters: 'It was bastard-born so to speak,—the unwelcome offspring of an ill-considered and hastily-conceived scheme for a new City Hall, which was railroaded through the City Council under whip and spur, and finally collapsed because in the end nobody cared to father it.'

The Boston Journal editorially declared that Fred Douglass would not 'be blinded by the noise of brass bands.'

A correspondent of the Hartford Times wrote thus of Mr. Blaine's course: 'Like the drowning man, he did not let the grass grow under his feet before snatching at a straw. From the festal capital of France sounded a bugle blast that sent an electric thrill of no narrow vibrations through the grand old party, whose worn-out bloody shirt was rapidly transforming into a funeral shroud.'

WORDS AND PHRASES.

If the brief explanations here given do not suffice, look up the words in a dictionary, but remember that the aim of the dictionary is to give all of the meanings in popular use, and that you must often go to the rhetorics to find out what is good usage. With each edition of this book I have toned down its dogmatism, and as observation widens I feel less and less free to say, "This is right," and, "That is wrong." Of course there are many errors conceded by everybody to be such, some of them in very common use, yet not thereby justified. There are many other usages so near the line of propriety as to make dogmatism dangerous. So the only wise rule is, "When in doubt, side with the purists." You will lose nothing thereby, and may save your reputation in the eyes of some people. For instance, certain words like *reliable*, and certain phrases like *as though*, have the support of many writers; but it is just as easy to be on the safe side, using *trustworthy* and *as if*, as it is to be on the doubtful side. Follow the best usage and you cannot be criticised.

A. Used before words beginning with a consonant sound, whether the consonant is expressed or understood; e. g., *a book*, *a useful book*, *such a one*, *a university*, *a European*. Use *an* before words beginning with *h*, in which the *h* is not sounded; e. g. *heir*, *herb*, *honest*, *honor*, *hostler*, *hour*, and their compounds that begin with *h*. Before words of more than two syllables beginning with *h*, use *an* when there is either a primary or a secondary accent on the second syllable, otherwise use *a*; e. g. *an historical fact*, *a history*, *an heroic poem*, (but *a hero*,) *a hierarchy*.

Abortive. Means *untimely in its birth*, and so, *brought out before it is well matured.* A plan may be abortive, but an act cannot.

Above. Wrongly used in such phrases as these: the *above* statement, *above* her strength, *above* a mile away. Say instead, the *foregoing* statement, *beyond* her strength, *more than* a mile away. Who would say, 'the below statement'?

Accused. Do not say substantively *the accused.*

Administer. You can administer governments, oaths, medicine, but not blows nor punishment; they are *dealt* or *given.*

Aggravate. Means *to add to the weight of;* e. g. 'to aggravate an offense.' Not equivalent to *irritate* or *vex.*

Aggressive. Not synonymous with *enterprising* or *pushing.* To 'aggress' means to *make a first attack*, and should convey an idea of precedence in hostility.

All. Rhetoricians say that 'all the land' should be 'the whole land.' Confine *all* to matters of number.

Allude. Means *to indicate jocosely, to hint at playfully*, and so *to hint at in a slight, passing manner;* not equivalent to *refer, speak of.* Allusion is the by-play of language.

Alternative. Means *a choice of two things.* How can there be 'two alternatives' or 'another alternative'?

A. M. and **P. M.** Do not say, 'this A. M.' or 'this P. M.' Instead say, 'this morning—forenoon—afternoon—evening.' Newspapers have not room to print '10 o'clock A. M.' Omit the 'o'clock.' In books the practice should be reversed, inserting 'o'clock,' and saying 'in the morning.'

Anniversaries. Are *celebrated*, not *held*.

Anticipate. Do not use for *expect*, *look forward to*. *Anticipate* means *to take or act before another*, *to take before the proper time*, *or to foretaste*.

Any. Pronounced colloquial by the dictionaries as an adverb for *at all*, *to any extent*.

Anybody's else. Some purists prefer this to *anybody else's*. It is a subject of controversy and would better be avoided.

Artist. It may be funny to refer to a barber or a bootblack as an artist, but it is not in good taste in serious writing.

As. Do not say, 'Not *as* I know,' but, 'Not *that* I know.'

As though. Do not use for *as if*. (1) He talks as (*he would talk*) though he were educated. (2) He talks as (*he would talk*) if he were educated. The distinction may be made clearer by substituting *although* for *though* in (1).

As well. Is not an accepted synonym for *also*; e. g. say, 'Jones came also,' and not, 'Jones came as well.'

At length. Does not mean the same as *at last*.

Attendance. Awkwardly used in such phrases as, 'A large attendance was present.' It is shorter and simpler to say, 'The attendance was large.'

Audience. An assembly of *hearers*. There can be no audience at a gymnastic performance, a pantomime, a boat-race, a sparring match, and the like.

Awful. Vulgarly substituted for *very*.

Balance. The purists think this should not be used in the sense of *rest*, *remainder*, *residuum*, or *remnant*.

Between. Should not be applied to more than two things at once.

Bovine, Canine, Equine. Adjectives, improperly used as nouns.

Burst. The imperfect and the past participle is *burst*, not *bursted*.

But. Used adverbially, *but* is equivalent to *no more than*. Therefore it is argued that the man who says, 'I cannot but think,' really says, 'I can think,' for *but* has the negative sense and 'two negatives make an affirmative.' He means, 'I can but think.' This, however, is questioned by some authorities. The purists taboo the use of *but* for *only*.

By. To say, 'A man *by* the name of Thompson,' is criticised. Substitute *of* for *by*, or better, use *named*.

Calculate. Improperly used for *intend*, *pnrpose*, *expect*. Do not use *calculated* for *likely* or *apt*.

Caliber. A matter of diameter, and so it cannot be high or low.

Can. Implies possibility. Therefore in *cannot be possible*, the *possible* is superfluous. Distinguish *can* from *may*, which denotes permission. 'Everybody cannot swim' is a turn of expression usually signifying the opposite of what is really meant. To understand why, substitute *is unable to* for *cannot*.

Caption. A *caption* is a seizure, an arrest. Its use foı *heading* is an Americanism, not accepted by the best writers.

Civil Service. Do not omit 'reform' when that is what you mean. *Civil service* by itself is used in contradistinction to military and naval service, for which *service* alone is frequently used.

Claim. This word is 'claimed' by purists to be wrongfully used for *assert*. They say it means *to demand, to ask as a right*. You can claim your hat, but you cannot claim that your hat was stolen. William Cullen Bryant forbade the use of the word for *assert* in the New York Evening Post. This is one of the cases where the purists are at odds with common usage, but it is not hard to avoid their criticism.

Climax. The Greek for *ladder*. It is inconsistent to use it also for *the top of a ladder*. We speak of 'capping a climax,' but not often accurately of 'reaching a climax;' *acme* is usually the appropriate word in the latter case.

Concern. The discriminating writer will not use for *firm, company, association*.

Collide. Means to strike or dash against *each other*. If one of the things in question was stationary, say *ran against*.

Commence. Called vulgar by many authorities. *Begin* is far preferable, because it is shorter and is Anglo-Saxon. *Commence* is of poor Latin origin.

Conclude. Often used where *close* or *end* would be better. The writer will be on the safe side if he restricts *conclude* to mental processes.

Condign. Because used most frequently in connection with *punishment*, the notion has spread that it means *severe*, when in fact it means *deserved, suitable*.

Considerable. Carelessly used, particularly in such phrases as, 'Considerable of an increase.'

Consummation. Writers for the press sometimes say that 'the marriage was *consummated*,' when they mean that 'the ceremony was performed,' in some church or by some minister. As Richard Grant White says, 'consum-

mation is not usually talked about openly in general society.'

Convene. The delegates *convene*, and thereby form a *convention*. The convention does not convene.

Correspond. When it means *to be adapted*, *to suit*, *to agree*, follow by *to*; when *to have intercourse by letters*, by *with*.

Cunning. A useful word for conveying the idea of *craft*, unfortunately made dangerous by its corruption into an equivalent for *smart* or *dainty*.

Curious. Means *inquisitive*. It may prudently be used for *odd* or *queer* only if the writer desires to imply that it tempts the inquisitive or invites inquiry.

Data, Effluvia, Strata. All plural.

Deprecate. Wrongly used for *disapprove*, *censure*, *condemn*. The word really means *to beg* or *pray against*.

Description. Do not use for *kind* or *sort*. Say, 'His clothes were of the meanest sort,' and not 'of the meanest description.'

Desiccated. Means *thoroughly dried*, not *chopped fine*.

Despite. Often incorrectly preceded by *in* and followed by *of*. Say either, 'Despite all our efforts,' or, 'In spite of all our efforts.'

Develop. As an intransitive verb means *to become visible gradually*. Clearly it is seldom an accurate synonym for *turns out*.

Directly. Do not use for *as soon as*.

Dirt. Means filth. A thing that is dirty is foul. Do not use for *earth*, *loam*, *gravel*, or *sand*.

Dock. Not the equivalent of pier or wharf, though it may be applied to the space between piers or wharves.

Done. Exercise great care in the use of this word. The danger may be seen by reflection on this sentence: 'I ought not to feel as I have done.' *To do* is *to act* and therefore in none of its forms can it supply the place of a neuter verb.

Don't. Like *can't*, *won't*, *haven't*, *isn't*, and the like, *don't* is pardonable in colloquial writing and common conversation, but a clear discrimination must be made between *don't* and *doesn't*. 'He don't' is as wrong as, 'He do not.'

Dove. Misused for *dived*.

Draft. Although the dictionary gives this as a verb with 'to compose and write' as one of its meanings, and 'delineate' as another, there is no harm in humoring the purists and using *draft* for the noun, *draw* for the verb.

Dress. The misuse of *dress* as a noun meaning a specific kind of garment, is going out of fashion, and the good old English words *gown* and *frock* are now the proper things in society, as they always have been in literature.

Drink. Webster says: "Imp. *drank* (formerly *drunk*); p. p. *drunk* or *drank* (formerly *drunken*)." And of the adjective *drunk*: "Never used attributively, but always predicatively; as, the man is *drunk*, but not, a *drunk* man." *Drunken* would be the attributive adjective.

During. Worcester defines this word as meaning *for the time of the continuance of*. It is clear, then, that correspondents err when they use the word as in the following sentence: 'The Odd Fellows will give a ball during the week.'

Dutch. Refers to Holland and its people, not to Germans or the German language.

Either, or, neither, nor. *Either* looks forward to *or*; *neither* looks forward to *nor*. No matter if *either* has been preceded by a negative,—it should still be followed by *or*. If a negative such as *not* has been used, but no *either*, then use *nor* if it governs the same part of speech that the negative governed; otherwise use *or*; it is correct to say, for example, 'They are not worth all the labor or all the room,' and it is correct to say, 'They are worth not all the labor nor all the room.' Put the corresponding words next the words they govern; do not say, 'He comes either from Maine or Vermont,' but say, 'He comes from either Maine or Vermont.' Remember that *never* is just as much of a negation as *neither*. Therefore it is wrong to say, 'I never saw man nor woman equal to the task, 'but it is right to say, 'I never saw man nor heard of woman equal to the task.' After *either—or*, *neither—nor*, use the singular number; e. g. 'Neither the man nor the boy is to be seen.'

Elder. *Elder* and *eldest* should be confined to kinsfolk and historical persons.

Elegant. Overworked.

Eliminate. Derived from the Latin words for *out* and *threshold*; originally meant 'put out of doors'. Adopted for mathematical purposes, it came to mean 'cause to disappear.' Its recent substitution for *deduce* or *infer* is not accepted by the purists.

Embrace. Do not use carelessly for *contain* or *comprise*. An obituary notice contained the following ludicrous statement: 'He left a large circle of mourners embracing an amiable wife and children.'

Employee. Now commonly accepted as an Angli-

cized word, spelled without the accent, and with two e's whether masculine or feminine in application.

Enceinte. Say *with child.*

Endorse or **Indorse.** Purists say the literal meaning, *to write on the back of*, should not be extended figuratively to cover *approve* and *sanction.*

Enjoy. Is it really supposed that a man enjoys poor health or a bad reputation?

En route. Means *on the way*,—nothing more.

Enormity. That which is *enormous* is in some way abnormal, but not necessarily reprehensible. *Enormity* conveys the idea of being immoderate, monstrous, outrageous.

Every. Means *each of all*, not *all in a mass.* It cannot, therefore, be applied to that which is in its nature inseparable. Notice the error in, 'The men deserve every praise.' This word requires a singular pronoun; notice the error in, 'Every person must show their ticket.'

Excise. Blackstone says, "Directly opposite in its nature to [the customs] is the excise duty, which is an inland imposition, paid sometimes upon the consumption of the commodity, or frequently upon the retail sale." Under the provision of the Massachusetts Constitution that the Legislature may levy "reasonable duties and excises," the courts have held that a franchise tax is an excise. The internal revenue taxes on liquor and tobacco are excises.

Executive session. The session of the United States Senate to consider the communications of the Executive, or President, usually but not necessarily held with closed doors. Palpably not synonymous with *secret*

session, and not to be used about bodies that do not consider Executive communications.

Expect. Do not use for *suspect*, *suppose*, *think*, or *guess*. One cannot expect backward, as is implied in this sentence: 'I expect you caught cold yesterday.' Nor can the word properly refer to existing things, as in, 'I expect you are glad it is pleasant.'

Experiments. Are *made*, not *tried*.

Explosion. Frequently used wrongly in connection with *idea*, *clew*, and the like. How can a clew be exploded?

Fictitious. A writer of fiction is not a fictitious writer.

First. Almost always it is wrong to say *the three first* or *the three second;* instead say *the first three* or *the second three*. An easy rule to remember is, let 'first' be first.

Fix. Used with no other than colloquial sanction for *arrange* or *prepare*.

Former, latter. Never use either of these words in the possessive case.

Fruition. Has nothing to do with *fruit* or *fruitage*. Means *use* or *enjoyment*.

Function. Not yet approved as a synonym for *affair*, *gathering*, *reception*, etc.

Funny. Inaccurately used for *odd*, *queer*, *unusual*.

Gentleman. "Few things are in worse taste than to use the term *gentleman*, whether in the singular or plural, to designate the sex."—ALFRED AYRES. "Socially the term 'gentleman' has become almost vulgar. It is certainly less employed by gentlemen than by inferior persons."—All the Year Round.

Given. The New York Sun objects vigorously to such sentences as this: 'Henry Irving was given a dinner.' The Sun calls this use of *given* a "bit of shameful reporter's vulgarity," maintaining that the dinner, not Irving, was given, and that the sentence should be, 'A dinner was given to Henry Irving.' Although in the opinion of many, common usage justifies the idiomatic construction, yet it is better to be on the safe side.

Gives upon. Do not use for *looks out upon* or *adjoins*.

Gorgeous. Means 'imposing through splendid or various colors.'

Got. More misused than any other word in the language. *Got* expresses attainment by exertion; possession is completely expressed by *have*. 'I have got' is generally a vulgar error; as in, 'I have got a book in my hand.' *Gotten* is worse still.

Graduate. There is good authority and certainly almost universal usage to justify the use of this word as a neuter verb.

Grand. Used indiscriminately by careless newspaper writers for everything from a hen-house to a thunderstorm. Most commonly misused in copying from advertisements such phrases as *a grand ball*, *a grand excursion*. Correctly used only when it is meant to convey an idea of magnificence or splendor.

Gratuitous. Some purists object to its use for *unfounded*, *untrue*, *unreasonable*.

Groom. Since the primary meaning of this word is that of a waiter or servant, especially one having charge of horses, it is better not to use it as a shorter form of *bridegroom*.

Grow. Since growing implies increase or advance,

manifestly it is contradictory to say *growing smaller* or *fewer*. There is further error in 'The number is growing fewer,' for a number cannot be few or fewer.

Had. *Had better*, *had rather*, and like phrases are sometimes criticised, but there is good authority for their use and they are too valuable idioms to be discarded completely, even though most of the purists argue for *would better* and *would rather*. . . To say that 'Henry Herrick had his house burned yesterday,' implies that Mr. Herrick was an accessory before the fact to arson. In other words, this use of *had* implies volition. Therefore it is improper to use the word thus in connection with any accidental occurence. Say 'His brother's arm was broken,' and not, 'His brother had his arm broken.'

Horrid. The Latin *horridus* meant bristling. A thing so terrible that it makes one bristle is properly called horrid.

However. Shun excessive use for *but* or *nevertheless*.

Immense. Misused for *great*. Means *that cannot be measured*.

In. Generally used in connection with the name of a large city,—*at* with the name of a small place. . . You live *in* a house : you go *into* a house.

Inaugurate. Never use if you can help it. To *inaugurate* is to receive or to induct into office with solemn ceremonies. In most cases *begin* is the word to be used.

Individual. Use plain *man*, *woman*, *person*, except when members of a class are viewed as units of a whole.

In respect of, in regard of. Better, *in respect to*, *in regard to*.

In statu quo. Permissible, but not *statu quo* without

the *in*. Likewise say *in bona fide* and *bona fides*, though *good faith* is much better; but *bona fide* is permissible as an adjectival phrase.

Internecine. Means *deadly*, *destructive*, not *civil*, nor *internal*.

In this city. *In Boston* is shorter and more definite. More important, it saves the reader from the need of interrupting his train of thought in order to look at the date-line.

It. The most troublesome word in the language.

Leave. When implying departure, is a transitive verb and requires an object.

Lief. *Lief* is permissible, but *lieves* is vulgar.

Like. Better not use for *as if*, in such sentences as, 'He talked like he did not know the man.'

Likewise. Erroneously used for *also*. *Likewise* couples actions or states of being; *also* classes things or qualities.

Livid. Means *black and blue*, not *pale* or *ghastly*.

Loan. Properly used only as a noun. 'Lend me the loan of a shilling' well illustrates the correct discrimination.

Locality. Inaccurately used for *vicinity* or *neighborhood*.

Locate. A stilted substitute for *place*, *settle*, *live*, *in business at*, etc.

Loss. Do not say, 'The fire caused $100 worth of loss.' That implies loss to have worth or value. Rather say, 'The fire caused loss to the amount of $100.'

Lurid. Means ghastly pale, gloomy, dismal. It is absurd to use it in describing any brilliant effect.

Magnitude. Comes from the Latin word meaning

greatness. Frequently used for *size* where the shorter word would suffice. Its accurate meaning makes *great magnitude* the equivalent of *great greatness;* and *small magnitude, small greatness.*

Massacre. Improperly applied to the killing of one person or a few persons. Means 'the promiscuous slaughter of many.'

Meantime, meanwhile. Properly written as one word when to substitute *intervening* for *mean* would not make sense. But say *in the mean time* or *in the mean while.* Likewise say *some time* when the *some* is used as an adjective; e. g. 'He will come at some time,' and, He will come sometime.'

Midst. Purists aver that *in our midst* means *in our middle.* Said the New York Sun: "It is a phrase habitually used by bad writers."

Mistaken. Though from the meaning of the active form, *to mistake,* it is logical to infer that *to be mistaken* should mean only *to be taken amiss,* and the precise writer may prefer so to use it, yet there is authority for its popular significance of *to be in error.*

Modes. Although the French word *mode* means *fashion,* a *magasin de modes* is a milliner's shop, and a *marchande de modes* or *modiste* is a milliner. We might be more logical than the French themselves if we used *modiste* for *authority on fashion,* but we are surely going too far in making it a pompous substitute for *dress-maker.*

Most. Do not use for *almost.* 'It was *almost* (not *most*) five o'clock.'

Murderous. Should convey the idea of murder. A thing dangerous or deadly is not necessarily murderous.

Names. Shun this word when writing about any

organization or meeting. It is needless to say, 'Among the names on the membership list are those of,' etc. Say instead, 'Among the members are,' etc. 'Only three men have been suggested for the office,' is better than, 'Only three names,' etc.

Nee. Needlessly used for *born.* Remember that children do not have proper names at the time of birth. 'Mrs. James Smith, born Tompkins,' might do, but 'born Mary Tompkins' would be inaccurate. At best the phraseology is questionable.

Nice. A good word ruined by bad use. If you use it in its correct signification, most people will misunderstand you. Therefore the best way is not to use it at all.

Nom de plume. Not a French idiom and not to be found in French dictionaries. Say *pseudonym.*

None. Although many good writers have treated *none* as singular, the best usage makes it plural.

Number. Often badly used as a verb where *has* is meant, as in, 'The lodge numbers forty members.'

Obstreperous. Comes from the Latin verb meaning *to make a noise at*, and should be used only of *noisy* happenings.

Of all others. Upon a moment's thought the absurdity of a common use will be apparent.

Oh! An interjection to be used only of surprise, grief, pain, sorrow, or anxiety. Elsewhere use 'O.'

Old. 'An old man seventy years of age,' is a phrase embodying an error not rare in newspapers. Are not all men seventy years of age *old?* Do not use *of age* when you mean *old;* say 'a boy ten years old,' not, 'a boy ten years of age.' Should you say 'in the tenth year of his age,' you would indicate that he has passed his ninth

birthday and has not reached his tenth; ordinarily it is better, because briefer, to say 'nine years old.'

On. Often needlessly used, and sometimes wrongly, in referring to special days. In the phrases 'on last Tuesday,' 'on next Sunday,' 'on tomorrow,' the *on* is useless and awkward. 'On Tuesday last' is still worse. Furthermore, custom has decided that we must say either, 'on the 22d of June,' or 'June 22'; 'on June 22d' and 'on June 22' are tabooed.

One. The advantage of using *one* as a personal pronoun, corresponding with the French *on* (as in *on dit*), is fast overcoming the old prejudice against it.

Onto. A good Old English preposition of the same class as *into* or *upon*. Although the word dropped out of literary use, it seems to be reviving. Some print it *on to*.

Ought. It is vulgar to say or write 'hadn't ought.' 'Ought not to' is the proper phrase.

Over. 'Over a thousand people were there,' should be, 'More than a thousand people were there.'

Pains. When used to mean *exertion* or *trouble*, treat as a singular noun. Say, 'Great pains was taken,' and not, 'Great pains were taken.'

Partake. Means *to take part of*, *to share*. Notice the absurdity of this sentence: 'Being left alone, he partook of a hearty meal.'

Party. Outside a legal document it is bad taste to use for *person*.

Patron and **Patronage.** Carry the idea of special countenance, support, or protection. Do not use for *customer* or *custom*.

Paven. Streets are *paved*, not *paven*.

Penny. An English coin, in value the twelfth of a

shilling, or about two cents in American money. Newspapers selling for a cent are not penny papers, and the movement for one cent postage on letters is not a movement for penny postage.

People. If three *people* were in a room and two went out, how many *people* would be left? Manifestly *people* and *persons* are not interchangeable terms.

Per. Before Latin nouns use *per;* before English nouns *a;* e. g., *per annum, a year, per diem, a day.* Do not say *per day, per week, per month,* etc. Avoid using the Latin terms at all. In place of *per statement* say 'as shown by statement,' or 'according to statement'.

Perform. The true musician *plays* the piano; Miss Arabella Shoddy *performs on* the piano.

Pianiste. Impassioned press-agents and shabby-genteel persons think they determine sex by the final letter. In French, *pianiste* is both masculine and feminine, and so with *artiste.*

Politician. A word that is getting in a bad way. Writers ought not to speed it on its downward course, but save it if possible. Next to religion, politics should be the chief concern of every member of society, and no thoughtful man will help debase it or make it opprobrious. For the same reason he will not use *statesman* or *reformer* slurringly or sneeringly.

Position. Purists condemn the use of the word for *place, post, employment, office.*

Post. Colloquially used for *inform.* Better say *well-informed* rather than *well-posted.*

Predicate. Means *affirm* and is properly used only when one thing is affirmed of another. So many good writers have used it for *found* or *base,* and so many others

have carelessly confused it with *predict*, (with which it has nothing in common save sound,) that the prudent man will avoid it altogether, particularly as *affirm* will answer every purpose outside a treatise on logic.

Predict. Refers to what is to occur. You may say, 'I predict it will be found that the man was murdered,' but not, 'I predict that the man was murdered.'

Present. Why not say *this week*, *this month*, *this year*, rather than *the present week*, *the present month*, *the present year?*

Quite. The best way to treat this much abused word is never to use it except in the sense of *wholly*. There is little authority for its use as a synonym for *rather*.

Receive. One man may receive a thing *from*, but never *of*, another, blank forms of receipts notwithstanding.

Reek. Means to emit vapor, steam, smoke. 'Reeking with filth,' therefore, is seldom a truthful phrase.

Relatives. Better than *relations* to express kindred.

Reliable. J. R. Lowell called this 'an abominable word.' Though argument is found in its favor, the weight of authority is against it. Better be on the safe side and say *trustworthy*.

Render. May properly be applied to music, acting, elocution, when *interpret* might be substituted. As merely a synonym for *play*, *sing*, *act*, *speak*, it is pompous.

Replace. Means *to restore to its place.* Wrongly used for *displace*, *succeed*, *supercede*, *take* or *supply the place of.*

Restive. Inasmuch as there is no occasion to make this word a substitute for *restless*, *uneasy*, (of which in fact it is the direct opposite,) it seems a pity that it has

been so frequently perverted as to incline the prudent writer to abandon it altogether.

Retire, Rise. Ordinary people *go to bed* and *get up*.

Return. Applied to travel and tickets, should be yoked with another verb. Manifestly the Supreme Court of Illinois was careless when it said: 'The train ran from Quincy to Hannibal and return.'

Role. *Part* is English.

Rotten. *Rotten*, *stink*, and some other words that will suggest themselves, once in common use, have been dropped from polite usage because of their unsavory suggestion.

Sensational. A word fallen from grace by getting into bad company.

Sick. In England restricted by usage to nausea. The logic, however, is with the broader American use, for even the English do not speak of 'an ill-room.' In writing for Americans, *ill* may wisely be restricted to adverbial use. Above all, never write *illy*. Do not say *unwell* when you mean *sick*.

Some. Do not use for *about* or for *somewhat*.

Sophisticated. Means 'adulterated, not pure, not genuine.'

Splendid. Literally means shining. Its use to express very great excellence is thoughtless.

Standpoint. Rejected by many authorities. To keep their good-will use *point of view*. *Viewpoint* has been suggested as allowable where but one word is wanted.

Storm. Should not be used to describe moderate rain or snow. It implies a violent movement of the atmosphere, whether with or without rain, snow, or sleet.

Sum. As a rule figures must not begin a sentence,

and so it is sometimes convenient to begin with, 'The sum of $25,000,' or the like. Elsewhere in the sentence, for newspaper purposes at least, *the sum of* is worse than useless.

Supposititious. Supposed by some to carry the idea of *supposition* because it begins with *supposit.* Really, though, it means *spurious*, *counterfeit.*

Sympathy. You sympathize *with* your afflicted friend and have sympathy *for* him.

Tapis. 'On the tapis' is bad. Say 'on the carpet.' The French phrase is *sur le tapis*, and we have no right to translate two words and not the third.

Tasty. Not a tasteful word.

Team. Should always convey the idea of plurality, as, a number of animals moving together, two or more horses, oxen, or other draught animals harnessed or yoked together. It does not refer to the vehicle.

Tender. Not the equivalent of *give.* Means *offer*, and whether the thing offered or tendered is given, usually depends on whether the offer or tender is accepted.

The. Whenever *of* immediately follows the present participle, *the* must precede it, and *vice versa.* Say 'the giving of charity' or 'giving charity,' but not 'giving of charity' nor 'the giving charity.'

Then. Wrongly used as an adjective, as in, 'the then mayor of Philadelphia.'

Those kind. Ungrammatical, as is also *those sort.*

To. Implies motion. 'I was down to the hall' is wrong. 'I went down to the hall' is right.

Transpire. Correctly used if *leak out* can be substi-

tuted for it; wrongly used if *take place* can be substituted for it.

Ult., inst., prox. Do not use in book work, and avoid elsewhere. Say *last month*, *this month*, *next month*.

United States. The constitution says: "Treason against the United States, shall consist only in levying war against *them*, or in adhering to *their* enemies, giving *them* aid and comfort." Nevertheless, the idea of unity is now so firmly established that few writers use the plural pronoun or verb.

Want. The purists would restrict this to the idea of lack or need, and use *wish* when desire is meant, but the dictionary quotes Addison as saying, 'What wants my son?'

Weary. Only a transitive verb. So it is improper to say, 'One wearies of life.'

Wed. A Saxon word stronger and shorter than the Latin *marry*, yet with an archaic sound, so general has become the substitution of the weaker term.

Wended. No such word. The past of *wend* is *went*.

Whereabouts. Do not use as the subject of a plural verb. Say, 'The whereabouts of the criminal *was* unknown,' not, '*were* unknown.'

Whose. May be applied to brutes and inanimate things as well as human beings; e. g. 'The dogs whose barking I heard and the houses whose roofs I saw led me to think a village was near by.'

Within. Not an adjective. If you could properly say, 'the within statement,' you should be able to say, 'the more within statement.'

"*Pants* are worn by *gents* who eat *lunches* and *open*

wine, and *trousers* are worn by *gentlemen* who eat *luncheons* and *order* wine."—ALFRED AYRES.

Reliable parties commence operations for the *erection* of a *depot; trustworthy men begin building a station.*

DISCRIMINATIONS.

Abbreviation—Contraction. *Abbreviation*, as applied to words, may well be restricted to cutting off at the end; *contraction*, to omitting an inner part and drawing the ends together.

Ability—Capacity. *Ability* has reference to the active exercise of our faculties. It always supposes something to be done and the power of doing it. *Capacity* has reference to the receptive powers, carrying with it the idea of resources and undeveloped power. Capacity is requisite to devise a great enterprise; ability, to execute it.

Abstinence—Temperance. Everybody knows the difference, yet many persons thoughtlessly confound the words and the ideas.

Adapted—Dramatized. Stories are *dramatized* when they are changed from the narrative to the dramatic form; plays are *adapted* when they are altered.

Affect—Effect. To *effect* is to execute, to accomplish; to *affect* is to produce an effect, to move the feelings, to show fondness for, to feign.

Ago—Since. Use *ago* where 'in the past' might be substituted; *since*, as a preposition. 'Four years *ago* the house was built and *since* that time it has been painted twice.'

Alone—Only. *Alone* is always an adjective, and adjectives never modify verbs. *Only* is sometimes an adverb, as in, 'I only speak French,' which implies that I do not write it; and sometimes an adjective, as in, 'I

speak French only,' which implies that I speak no other language. The best rule is to avoid placing *only* between two emphatic words, and to avoid using *only* where *alone* can be substituted for it.

Although—Though. Differ only in that *although* is somewhat stronger. For this reason it is generally preferred for beginning a sentence.

Amateur—Novice. An *amateur* may be an artist of great experience and skill, but he is not a *professional* artist. A *novice* is a beginner, a tyro.

Answer—Reply—Rejoinder. *Answer* a question and *reply* to an attack. A *rejoinder* is an answer given in support of some former answer.

Anxiety—Desire. *Anxiety* implies dread, fear, mental distress, painful solicitude, apprehensive foreboding. It is a close synonym with *solicitude*, but is the stronger term. *Desire* implies only a wish, a longing. *Anxious* and *desirous* follow the nouns. *Equanimity* and *anxiety* are both mental conditions, so that it is redundant to put 'of mind' after them.

Apparent—Evident. What is *apparent* may or may not be as it seems; what is *evident* admits of no doubt.

Appraise—Appreciate—Esteem—Estimate. *Appraise* and *estimate* carry the idea of judgment, without necessary regard to its accuracy. *Appreciate* goes farther and implies that the judgment is accurate. Literally there can be no degrees of appreciation; of two persons, one cannot appreciate a book or play more than the other. Yet as in the case of many other words denoting completeness or exactness, usage confounds the philologist. *Esteem* conveys the idea of moral approbation that is wanting in *estimate*. *Appraise* is restricted to

matters of value; the use of *estimate* is broader, extending to matters of distance, time, etc. To use *appreciate* as the opposite of *depreciate*, for to *rise in value*, is called an Americanism, and therefore reprobated by those who think Americanisms are necessarily vulgarisms.

Apt—Liable—Likely. *Aptness* and *liability* both express conditions,—one of fitness and readiness, the other of exposure. A man is *liable* to that to which he is exposed, or obliged, or subject; but he is not liable to act. The word implies something unpleasant. Do not confound with *likely*.

Around—Round. As adverbs and prepositions, *around* denotes rest; *round*, motion.

Art—Science. *Science* is the knowing how to do it or the doing of it; *art* is the doing of it with excellence.

As—So. *As* follows an affirmative; *so*, a negative. 'He gave John *as* much as he gave Charles; not liking Henry *so* well, he did not give him *so* much.'

Assent—Consent. *Assent* is an act of understanding; *consent*, of the will or feelings.

Assured—Insured. In the practice of New York City offices, the *insured* is the person upon whose life the company issues a policy; the *assured*, the beneficiary to whom the proceeds of the policy are payable upon the death of the *insured*. Both terms may apply to the same person—as in the case of a burial fund or endowment policy. In the titles of companies the words *Assurance* and *Insurance* are synonymous.

Attain—Obtain. *Attain* carries the idea of reaching, arriving; *obtain*, that of acquiring, getting into possession.

Avenge—Revenge. We avenge wrong done to others, and *revenge* wrong done to ourselves.

Avocation—Vocation. A man's *vocation* is his calling, his business; his *avocations* are the things that occupy him incidentally. For instance, amateur photography is an avocation of many men.

Bathe—Launder—Wash. *Wash* is the general term. *Bathe* and *launder*, both good old English words, are specific.

Beside—Besides. It is better to use *beside* for 'by the side of;' *besides* for 'in addition to.'

Bound—Determined. 'I am bound to do it,' unless there is an obligation, should be, 'I am determined to do it.'

Bountiful—Plentiful. *Bountiful* means liberal, beneficent, kind. Reverse the words, making 'full of bounty' and 'full of plenty'.

Bring—Fetch. *Bring* expresses motion toward, not away. *Fetch* expresses a double motion—first from and then toward the speaker.

Canvas—Canvass. *Canvas*, cloth; *canvass*, meaning 'to examine, debate, etc.,' is used chiefly in connection with matters of voting.

Capital—Capitol. *Capital*, the place; *capitol*, the building.

Circumstance—Event—Incident—Occurrence. The distinctions may best be understood by literal translation of the Latin words from which they are derived: *circumstance*, that which stands around; *event*, that which comes from; *incident*, that which falls into; *occurrence*, that which runs against. It will be noted that *event* marks an effect or result, and that *circumstance* also implies a relation of one thing to another. *Occurrence* and *incident* are more independent, *incident* being usually applied to

things of secondary importance. *Event* is the most misused; its use might prudently be restricted to places where the idea of *outcome* is to be given.

Coca—Coco—Cocoa—Coconut. *Coconut* is the fruit of the palm tree; *cocoa*, the seed of the chocolate or cacao tree; *coca*, the principal extract of the leaf of the Erythroxylon coca; *coco*, the name given in the West Indies to the root of an aroid.

Common—Mutual. *Mutual* properly relates to two persons and implies reciprocity of sentiment. Macaulay said: "Mutual friend is a low vulgarism for common friend."

Complete—Entire—Whole. *Complete* suggests that the parts have come together; *whole*, that they are all there; *entire* has no suggestion of parts, but conveys the impression of unity; e. g. 'the complete success of the whole army was an entire surprise.'

Congratulate—Felicitate. When you *felicitate* another, you wish him happiness without intimating that you have any share in it. When you *congratulate* him, you convey the idea that you share in his joy. Felicitations are little better than compliments and are weaker than congratulations.

Consider—Think. *Consider* means to contemplate, to ponder. Do not use for *think*, *suppose*, or *regard*.

Constantly—Frequently. *Constantly* means uninterruptedly; *frequently* implies interruption.

Continual—Continuous. Motion is *continuous* when there are no interruptions; *continual* when there are interruptions. *Perpetually* is an exact synonym of *continuously*.

Convince—Persuade. One is *persuaded* by entreaty, *convinced* by argument.

Council—Counsel. *Council* is the consultation, *counsel*, the result of the consultation.

Credible—Creditable. *Credible*, worthy of belief; *creditable*, worthy of approbation.

Crime—Sin—Vice. *Crime* is the violation of the law of a particular country. *Sin* is the violation of a religious law. *Vice* is a course of action or habit of life that is harmful to the actor or wrongful to others.

Deceit—Deception. A man who has the habit of *deceit*, commits many *deceptions*. Deceit is the inclination; deception, the result.

Decided—Decisive. A thing is *decided* when it is so fully settled as to leave no room for doubt, and a person is *decided* when he is free from doubt. Only things are *decisive*, and that when they have the power or quality of deciding, as, a decisive battle, or vote, or judgment.

Definite—Definitive. *Definite* things have limits that are certain, precise. They are *definitive* when they are positive, final, conclusive.

Demean—Debase. In no way synonymous or even related, as many seem to infer because *mean* and *base* are akin. *Demean* is the verb corresponding to the noun *demeanor*, and its synonyms are the verbs *conduct*, *behave*.

Depot—Station. *Depot* is a French word meaning deposit, and so repository, warehouse, etc., but even in France it is not used for railway station. Perhaps freight house might here be called depot if there were any need to go abroad for a name.

Directly—Immediately. *Directly* denotes without any delay, whereas *immediately* implies without any inter-

position of other occupation. 'I will do it *directly*, means, 'I will go *straightway* about it.' 'I will do it *immediately*,' means, 'I will do it as the very next thing.'

Doubt—Suspect. You cannot *suspect* a man of being in his natural condition. You may suspect a man of being insane, but you do not suspect his sanity, you *doubt* it.

Edition—Impression—Reissue. Perhaps it would be best to restrict *edition* to an impression in which the matter has undergone some change or the type has been re-set. Its present ambiguity leads the best publishers now to say 'tenth thousand' or whatever the number may be. *Impression* is a desirable word for a number of copies printed at any one time, so that when a book is reprinted without change, it should be called a new *impression*. *Reissue* is recommended to describe a republication at a different price, or in a different form, of part of an impression that has already been placed on the market.

Emigrant—Immigrant. The *emigrant* goes out; the *immigrant* comes in.

Enough—Sufficient. *Sufficient* is an adjective, not an adverb. *Enough* is both adjective and adverb. 'He has sufficient money' is correct but stilted. 'He has sufficient of money' is equivalent to, 'He has adequate of money.'

Ensure—Insure. To *ensure* is to make sure, safe, secure; to *insure* is to underwrite, to make a contract of indemnity.

Exceed—Excel. Though shading into each other, *exceed* may be said to be a verb of quantity; *excel*, of quality.

Falsehood—Falsity—Lie—Untruth—Prevarica-

tion. A *falsehood* is a false declaration designedly made. A *lie* is a gross, unblushing falsehood, and is made with wilful deceit. A man may from ignorance or misconception say what is *untrue*. As *falsehood* is a declaration and *falsity* merely denotes the state or quality of being false, one does not 'tell a falsity' or 'see a falsehood.' The *prevaricator* quibbles, evades the truth.

Farther—Further. *Farther* should be used exclusively with reference to distance; in other connections use *further*.

Female—Lady—Woman. *Female* and *lady* are terms frequently used in ways repugnant to good taste. In relation to nearly all the ordinary happenings of life, *woman* is the right word. *Female* is proper only when the sex idea is uppermost, as in statistical tables. *Lady* is a weak word rightly employed only where purely social distinctions are to be made; the vulgar have so abused it that good writers and speakers now avoid it as much as they can. The use of *sales-lady* and *fore-lady* should be confined to the 'mercantile establishments' or 'commercial emporiums' where the 'counter-jumper' shows you an 'under-vest' when you want to buy an under-shirt. 'Thomas H. Hunt and lady' when 'Thomas H. Hunt and wife' are meant, is an intolerable form.

Fewer—Less. *Fewer* relates to numbers; *less*, to quantity.

Financial—Monetary—Pecuniary. *Finance* is defined by Webster as the income of a ruler or a state, revenue, public money, sometimes the income of an individual; *financial*, as pertaining to finance or the public revenue. Yet the use of *financial* in relation to private business enterprises of magnitude is too well established

for question. It is easy, though, to prefer *monetary* as the general adjective for transactions in which money changes hands, and *pecuniary* for transactions in which value is involved.

Genius—Talent. *Genius* is a gift of nature; *talent* may be acquired by mental training. Genius is imaginative; talent is practical.

Gift—Present. *Gift* generally implies considerable value; *present*, comparatively little.

Hanged—Hung. A man is *hanged*; a picture is *hung*.

Haste—Hurry. *Haste* is the word to denote merely speed, despatch, an eager desire to make progress. *Hurry* is said to imply haste with confusion, flurry. If this is so, the well-balanced man never hurries, though he often hastens. Popular usage seldom makes the discrimination, and *hasten* is not often heard in conversation.

Healthy—Healthful. The purists insist that *healthy* shall be applied to persons, *healthful* and *salubrious* to things.

Home—House. Use *house* when the building is the chief thought; *home* when it is the life lived in the house.

Humor—Wit. *Humor* is continuous, like a fountain; *wit* is occasional, like a geyser. A pun is *witty*; a book is *humorous*.

Impertinent—Officious. The primary meaning of *impertinent* is 'not pertinent.' An impertinent remark may not be insolent, but it is so often rude that the word conveys an odious impression to most minds and can seldom be safely used in its strict sense. One who intermeddles is *impertinent*, and if he does it by obtruding his help or *offices* where they are not needed, he is *officious*.

Indigence—Pauperism—Poverty. *Indigence* is absolute destitution; *pauperism* implies receiving public relief; *poverty* is a relative term.

Lack—Need—Require—Want. We often *want* things that we *lack*, but do not really *need*, and cannot *require* anybody to get for us.

Last—Latest. *Last* is used in a matter of place or order; *latest*, in a matter of time. Purists say *latest* should be used when referring to the most recent number of a periodical, provided that was not its final itsue.

Last—Past. *The last week* is certainly a past week, but *the past week* is not necessarily the last week, and *this week* is surely not a past week. We commonly make a subtle and almost unconscious distinction between *last week* and *the last week*, meaning by *last week* the last seven days that began with Sunday and ended with Saturday, but by *the last week*, the last seven days before the one used as a starting point.

Leave—Quit. When a man *leaves* a place, nothing is implied as to his return. When he *quits*, it is with the intention of not coming back.

Lumber—Timber. The lumberman usually applies *timber* to standing trees, although *timbers* are squared sticks; and, oddly enough, he takes his name from the thing made of the logs after he is through with them, viz. lumber, for commonly the *lumberman* is the man who cuts the trees and delivers the logs.

Luxuriant—Luxurious. Only *luxurious* conveys the idea of luxury. *Luxuriant* is rarely used of other things than flowers, foliage, herbage, and means excessive, rank.

Majority—Plurality. The *majority* is larger than

the total number acting in opposition, whether they are voting on men or measures. *Plurality* is used in speaking of votes on men, and means the excess of the largest vote over the next to the largest. There are some judicial decisions to the effect that provision for a majority vote requires a vote of more than half the whole constituency, but the weight of opinion is that more than half of those actually voting will suffice. A winner's majority is the number by which his vote exceeds the total vote for his opponents, not the number by which his vote exceeds one half the total vote cast.

Merchant—Tradesman. *Merchants* were originally men engaged in foreign traffic, and the use of the term might well be restricted now, at least to those who traffic on a large scale, calling the retailers *tradesmen* or *shop keepers*.

Neglect—Negligence. *Neglect* is the act, *negligence* the habit, of leaving things unattended to or undone.

Objective—Subjective. In the language of the philosophers *subject* is equivalent to 'conscious or thinking subject,' meaning the mind, and *subjective* is applied to its operations; the *object* is that with which the subject deals, viz. everything outside of the mind, and *objective* is applied thereto.

Observance—Observation. Remember the two meanings of *observe*,—one, to keep strictly, whence *observance*,—the other, to consider attentively, whence *observation*.

Officer—Official. An *officer* is a man of recognized badges and known duties; an *official* is a man of more disguised and indefinite power.

Oral—Verbal—Written. *Oral* and *verbal* are near-

ly synonymous in respect to that one of the meanings of *verbal* which is the only meaning of *oral*, viz. *uttered by the mouth, spoken.* In this respect the two words are opposed to *written.*

Origin—Source. *Source* implies that the supply is continuous, as, a spring; *origin* that it has ceased, as, an earthquake or fire.

Part—Portion. A *portion* is properly a *part* assigned, allotted, set aside for a special purpose; a share, a division.

Partially—Partly. *Partially* means with unjust or unreasonable bias. Evidently *with partiality* and *in part* are not synonomous.

Possession. *In possession of* is active; *in the possession of* is passive. 'Jones is in possession of a corporation' means that Jones owns or controls the corporation; but if 'Jones is in the possession of a corporation,' it means that the corporation ownes or controls Jones.

Practicable—Practical. A thing is *practicable* when it can be done, effected, accomplished, when it is feasible; it is *practical* when it is adapted to use, not theoretical. There is a word *impracticable*, but no *impractical.* Discriminate between *impracticable* and *impossible.* "A thing is *impracticable*," says Webster, "when it cannot be done by any human means at present possessed; a thing is *impossible* when the laws of nature forbid it."

Proceeding—Procedure. Their *proceedings* were what they did; their *procedure* was how they did it.

Proposal—Proposition. A *proposal* is something on which to act; a *proposition* is something to be considered.

Propose—Purpose. To *propose* means to make an offer; to *purpose* means to intend.

Provision—Proviso. *Proviso* is the more formal, literally meaning an aricle or clause in any statute or contract by which a condition is introduced.

Railroad—Railway. Long used indiscriminately, it is now the tendency to restrict these words, *railroad* to steam lines, and *railway* to street lines. The Massachusetts statutes conform to this.

Recompense—Reward. *Recompense* is a fair compensation; *reward* may apply to any present or gift.

Region—Section. *Section*, being derived from the Latin word meaning 'to cut off,' implies a definite division. 'In that section of the country' should be 'in that part of the country' or 'in that region.'

Say—State. *State* is the more precise and formal, meaning to make known specifically, or to explain particularly.

Sensual—Sensuous. Both mean 'pertaining to the senses,' but while *sensuous* conveys no opprobrious idea, the common use of *sensual* suggests the base gratification of sense or indulgence of appetite.

Sewer—Sewage—Sewerage. *Sewer*, the drain; *sewage*, the filth drained; *sewerage*, the system of draining by sewers.

Stay—Stop. *Stop* refers to cessation of motion; *stay*, to the rest that comes after the cessation. 'The coach *stopped* at the hotel, and we *stayed* there that night.'

That—Who—Which. Nobody in speaking or writing follows implicitly or even regularly the rules laid down by the strict grammarian for discriminating between these words. The only safe advice to give is to use *that*

as a restrictive relative, *who* and *which* as co-ordinating explanatory relatives, when the ear does not urge the contrary. The school-master's distinction can be understood by comparing these sentences :—

{ The house *that* he built still stands.
{ This house, *which* (and it) is mine, still stands.

{ The tallest man *that* I ever saw was Jones.
{ The tallest man there was Jones, *whom* (and him) I saw.

{ All men *that* are honest speak the truth.
{ Some men, *who* (and they) are honest, speak the truth.

{ Ice that has been made from distilled water, is wholesome.
{ Ice, which is frozen water, is a luxury.

From this it will be seen why *and* cannot properly be used before *which* or *who*, unless there has been a preceding *which* or *who* in the same sentence and in the same construction ; *but* follows the same rule.

Transient—Transitory. *Transitory* means likely or liable to pass away ; *transient*, actually passing away.

Trifling—Trivial. A *trifling* matter is one of small importance ; a *trivial* matter is a trifle that gets too much attention, and so *trivial* carries an idea of contempt.

Venal—Venial. *Venal* comes from the Latin word meaning *sale* ; *venial*, from the Latin word meaning *pardon*. Men may be venal, mercenary ; faults may be venial, pardonable. If you are bothered in trying to remember which is which, recall *vend* and *vendor*.

SLANG OR IDIOM.

Words are coined every day. Leaving out those that we owe to the advances of science, most of them are coined by the people and make up much of the current slang. If they prove themselves needed, they gradually

work up till they get into the conversation of good society and then into literature. Just when it becomes allowable to use them in serious writing, is always a puzzle. It was only a little while ago that the purists were frowning on the word *boycott*, and who shall say whether even yet *hoodlum*, *suspect* as a a noun, and *boom* as applied to town growth, are firmly established? Slang is tabooed: idiom makes a Howells famous. Where shall the line be drawn? The question must be answered mainly by intuition. Read good writers, listen to good speakers, and you will acquire a sort of literary conscience that will be your best guide.

"Newspapers and novels alike keep their 'pet words'—words which, like other pets, are often in the way, often fill places that belong to their betters. A good speech is termed 'breezy' or 'neat'; a good style, 'crisp' or 'incisive'; an 'utterance' or a comely countenance, 'clear-cut' or 'clean-cut.' Bad features are 'accentuated' by sickness. Lectures are 'punctuated' with applause. A clergyman 'performs' at a funeral; a musician 'officiates' or 'presides' at the piano-forte. Many things, from noses to tendencies, are 'pronounced'; many things from a popular novel to a popular nostrum are 'unique'; and one journal calls a thing 'one of the most unique'; many things from a circus to a book have an 'advent'. Questions are 'pivotal,' achievements 'colossal' or 'monumental,' books 'epoch-making.' Every week something is 'inaugurated' or 'initiated.' 'Factor' and 'feature' appear in the oddest company, and 'environment' has become a weariness to the spirit. We read of schemes 'for raking in the dimes.' One poetical paragraph ends: 'It pulls one up dreadfully in one's revery to hear,' etc. Newspapers 'take stock in'

a senator, and 'get to the botttom fact' of a discussion. The hero of one novel is 'padded to the nines'; the heroine of another has a brow, eyes, and face that are all 'strung up to the concert-pitch.' The journalist's candidate and the novelist's villain alike 'put in an appearance.' "—[PROF. A. S. HILL, *Our English.*

OBNOXIOUS WORDS.

aborigine	edibles	juxtapose	rendition
ain't	effectuate	mayoral	ruination
authoress	enthuse	mentality	suicided
burglarize	eventuate	naiveness	suspicioned
burgle	firstly	overly	systematize
cablegram	gent	pants	unbeknown
deputize	illy	poetess	victimize
donate	jeopardize	ratiocinate	walkist

TRITE OR GRANDILOQUENT.

absolutely false
aching breast
affair of honor
alabaster brow
altitudinous
amicably settled
ample justice
ancestral domain
and many others
atrocious murder
attractive blonde
baffled his pursuers
bated breath
beetling crags
bereaved widower
better half (for wife)
blazing hot sun
bleeding and mangled
blue skies
blushing bride
bonds of matrimony
book of nature
bounding billows
break bread
bride carried a bouquet
brilliant orator
broad acres
broke the sad news
carnival of crime
cast a gloom over the community
caught red-handed
challenge contradiction
charming brunette
chartered libertine
clutches of the law
collation served
commercial emporium
concealed his identity
congratulations of her friends
conspicuous by their absence
cool retreats
corroding care
crime unmasked
crowded to its utmost capacity
cup that cheers but not inebriates
cupid's darts, arrows, shafts
daring highwayman
dashing young widow
deafening noise
demise of the deceased
desperate struggle
devouring element

diabolical outrage
disciple of Blackstone
disreputable dive
downy couch
dreadful holocaust
dull, sickening thud
dungeon cell
effort of his life
empty bubble
extreme felicity
facile pen
failed to materialize
fair sex
fair women and brave men
fairy-like, moonlight scene
false caitiff
feast of reason and flow of soul
feathered songsters
festive occasion
few and far between
fiend in human shape
fiery steed
flags thrown to the breeze
fleeting breath
floral offering
foeman worthy of his steel
forked tongues of flame
forlorn hope
fund of humor
gallant fire laddies
gay youths and happy maidens
genial boniface
gilded youth
good ship
grand old party
green-eyed monster
gruesome spectacle
hairbreadth escape
hand in hand
happy family
haunts of men
haven of rest
heart-rending story
hellish design
high in the councils of his party
honored citizen
hop (for ball or dance)
horny handed sons of toil
hosts of friends
host of admiring friends
howling wilderness
humble cottage
hymeneal alter
inclemency of the weather
in evidence
interesting to note
iron heel of monopoly
iron nerve
it goes without saying
joined in the holy bonds of matrimony
jolly old sea-dog
keen as a razor
knight of the grip, the razor, etc.
lady of an uncertain age
large and enthusiastic audience
last, but not least
launched into eternity
leaden hail
leader of society
life-long friends
life-long Republican
light fantastic toe
loud mouthed cannon
love at first sight
loved not wisely, but too well
lurid flames
made out of whole cloth
magnificent burst of oratory
martial music
mere child
mourn their loss
murder will out
mysterious murder
nature of a surprise
never in the history of
no reason can be assigned
old Democratic war horse
old Ocean
old time politician
pair of turtle doves
pangs of poverty
party of Jefferson and Jackson

pearly teeth
phenomenal
pillar of the church
pleasant occasion
prancing steeds
prepossessing appearance
presents numerous and costly
presided at the piano
pretty dance
prominent (in describing persons)
pronounced life extinct
quick as a flash
quiet family wedding
quietly
raging main
rash act (for suicide)
remains (for corpse)
reliable authority
rendering (of music, elocution, etc)
revelry by night
ringing speeches
rising young attorney
rivers dancing with ripples
romantic episode
rumor rife
rush into print
sacred edifice
sad sea waves
sadder but wiser man
scene of former triumphs
scorching rays
sea of upturned faces
searching investigation
sequel showed
sere and yellow leaf
set a lively pace
shoulder to shoulder
shrouded in mystery
silver-tongued orator
slow and dreamy waltzes
smart set
snug income
social favorite
soft impeachment
sole topic of conversation
solid phalanx
soothing slumber
splendid specimen of manhood
spread like wildfire
stately dome
sterling qualities
strict confidence
subtle fluid (for electricity)
succulent bivalve
symphony in blue
swathed in bandages
tables groaned
terrible affray
their name is legion
thing of life
thrilling episode
thunderbolt from a clear sky
time-honored custom
tremble like an aspen leaf
triumph of the imagination
trusted employee
tuneful melodies
ubiquitous reporter
umbrageous shadows
ushered into existence
utmost secrecy
votaries of Terpsichore
votive offering
wakeful thoughts
wedded bliss
wee small hours
weird scene
well earned rest
well known (of people)
well versed in the law
willing hands
whirlwind of enthusiasm
wildest excitement prevailed
woo the Muse
yell like an Indian

CONDENSATION.

The best writer is the one that can convey the most ideas or information in the fewest words. In newspaper work the power to condense is particularly important, for all successful newspapers have at command more news and other interesting matter than they can find room to print, but in all use of language, both oral and written, verbosity is the most common evil. Yet it must be recognized that long words and phrases for which there are shorter equivalents, would not be in common use were there absolutely no occasion for them. Euphony and rhythm are important factors in the skilful use of language, contributing much to that 'style' which critics find it so hard to define. Furthermore, we expect in an oration sonorous words and phrases that would be stilted in conversation. Then, too, in didactic and argumentative writing or speaking it is often desirable to repeat the same idea in different language for the sake of making it clear or emphasizing it. The point to be borne in mind is that if nothing is to be gained by using the longer word or phrase, the shorter is preferable.

To avoid repetition of words, a longer synonym may be employed, (as in this case, where *using* appeared in the preceeding sentence, and *employed* is now substituted,) but never hesitate to repeat where the substitution of any other word will cloud the meaning.

Generally Anglo-Saxon words are shorter than their equivalents of French, Latin, or Greek origin, besides being more simple and forceful. In the Bible, admitted by all to be the English masterpiece, 97 per cent. of the words are Anglo-Saxon. The elaborate computations of Professor Marsh indicate that "the best writers of the

present day habitually employ, in both poetry and prose, a larger proportion of Anglo-Saxon words than the best writers of the last century employed."

In the case of the following equivalents, the shorter form is generally preferable for the meaning in common. Notice that the longer word is in most cases of Latin origin; the shorter, Anglo-Saxon. Usually the longer word is the weaker, the more pedantic; the shorter word has the more virility, the more simplicity.

abundance	plenty	benediction	blessing
accelerate	hasten	captivate	charm
accident	mishap	certain	sure
accommodate	suit	chef d'oeuvre	masterpiece
accord	give	cicerone	guide
accumulate	gather	clandestine	hidden
accustomed	usual	cogitation	thought
acknowledge	grant	cognizance	knowledge
acquiesce	yield	commence	begin
acquire	gain	compassion	pity
adipose	fatty	compel	force
adopt	take	concise	brief
advantageous	helpful	conclusion	end
adversary	foe	confidence	trust
affectionate	loving	congregate	meet
affluence	wealth	conjecture	guess
agriculturist	farmer	construct	build
alleviate	lighten	contain	hold
allow	let	contribute	give
alteration	change	converse	talk
ameliorate	better	conveyance	vehicle
antagonize	oppose	cordial	hearty
apex	top	corporal	bodily
apparent	clear	corpulent	fat
appellation	name	correspond	agree
apprehend	seize	cultivator	farmer
appropriate	fit	customary	usual
approximately	about	decapitate	behead
ascertain	find out	delectation	joy
assist	help	deleterious	hurtful
assistance	aid	delineate	sketch
attire	dress	demonstrate	show
attract	draw	denominate	name
belligerent	warlike	depart	go

deplete	empty	flagellation	beating
depress	lower	fracture	break
description	kind	frequently	often
designation	name	gradient	slope
detriment	harm	habiliments	clothes
devastation	havoc	habitation	dwelling
difficult	hard	hallucination	error
disenthrall	free	hirsute	hairy
domicile	home	horizontal	level
donation	gift	immaculate	spotless
economical	thrifty	immediately	straightway
elucidate	explain	imprecation	curse
emancipate	free	increase	grow
eminence	hill	indisposed	sick
employ	use	indite	write
emporium	mart	inebriated	drunk
encomium	praise	infraction	breach
encounter	meet	initial	first
endeavor	try	initiate	begin
enhance	raise	inquire	ask
entire	whole	institute	begin
enunciate	utter	interior	inside
equable	even	interrogate	question
equestrian	horseman	intoxicated	drunk
erect	build	irate	angry
espouse	marry	labor	work
essay	try	ligneous	woody
establish	fix	lineaments	features
evacuate	empty	magnitude	size
evidence	prove	majority	most
evince	show	manifest	show
exceedingly	very	manipulation	handling
excessively	very	materialize	appear
execute	do	mendicant	beggar
exhibit	show	merchandise	goods
exhilarate	cheer	moribund	dying
existence	life	natal day	birthday
exonerate	clear	necessitate	force
expedite	hasten	number	count
expenditure	outlay	objurgation	reproof
expensive	costly	obligate	bind
experience	feel	observe	say
experiment	trial	obtain	get
explicit	plain	occasion	cause
exterior	outside	omnipotent	almighty
external	outer	operate	work
finally	lastly	operative	workman
firmament	heaven	opulence	wealth

originator	author	replenish	fill
osculate	kiss	repudiate	disown
ostentatious	showy	reside	dwell
parentage	birth	respiration	breath
parsimonious	stingy	resuscitate	revive
participate	share	rotate	turn
passage	way	saccharine	sugary
peculiar	odd	salubrious	healthful
penetrating	keen	sanctuary	church
penurious	mean	sanguinary	bloody
permanent	lasting	shortly	soon
permission	leave	signalize	mark
permit	let	significance	meaning
pernicious	hurtful	species	kind
perpetrate	do	station	post
perspicuous	clear	stigmatize	brand
perspiration	sweat	stipend	wages
plentiful	ample	submit	yield
possess	have	sufficient	enough
precipitate	hasty	terminate	end
predominate	prevail	umbrageous	shady
preponderate	outweigh	underneath	beneath
prescribe	order	undulating	wavy
present	give	unnecessary	needless
preserve	keep	unprecedented	novel
principal	chief	unsuitable	unfit
proceed	go	vacant	empty
procure	get	vacillate	waver
prognosticate	foretell	valuation	worth
prospect	view	valedictory	farewell
provided	if	valetudinarian	sickly
provisions	food	vegetative	growing
puerile	boyish	velocity	speed
pulsate	throb	veracious	truthful
purchase	buy	verdant	green
pusillanimous	cowardly	vernacular	native
quickness	speed	vessel	ship
quiescent	still	vestige	trace
recuperate	recover	visitor	guest
rejoinder	answer	volition	will
relatives	kindred	voluminous	bulky
remunerate	pay	wealthy	rich
render	give	witness	see

Here are 250 words containing 2239 letters, for which could be used an equal number of words containing 1278 letters.

Unless something is to be gained for euphony or rhythm, use the shorter of these forms with the same root :—

accredited	credited	lengthy	long
admixture	mixture	leniency	lenity
adventure	venture	lesser	less
ambiguousness	ambiguity	loquaciousness	loquacity
anxiousness	anxiety	manufactory	factory
appertain	pertain	monstrousness	monstrosity
arise	rise	negligence	neglect
asphaltum	asphalt	odoriferous	odorous
audaciousness	audacity	pertinaciousness	pertinacity
barbarousness	barbarity	pompousness	pomposity
benignant	benign	porousness	porosity
blacken	black	predestinated	predestined
calumniation	calumny	proffer	offer
contiguousness	contiguity	proportionable	proportional
decadence	decay	prosperousness	prosperity
deficiency	deficit	reverence	revere
disannul	annul	reverential	reverent
dissever	sever	sagaciousness	sagacity
episcopalian	episcopal	sentinel	sentry
evangelization	evangelizing	shadowy	shady
excepting	except	situation	site
extemporaneous	extemporary	sociable	social
ferociousness	ferocity	soniferous	sonorous
floriculturist	florist	transference	transfer
glimmering	glimmer	underhanded	underhand
gradient	grade	unravel	ravel
illuminate	illumine	upon	on
impersonate	personate	veraciousness	veracity
ingeniousness	ingenuity	voraciousness	voracity
lengthened	long		

Brevity calls for writing the following words without the final 'al' unless something is to be gained for euphony or rhythm by its use:

academic	atmospheric	comic	didactic
algebraic	atomic	cubic	ecclesiastic
analytic	axiomatic	democratic	ecstatic
angelic	beatific	demoniac	economic
apathetic	botanic	despotic	egotistic
artistic	bucolic	diabolic	elastic
atheistic	classic	dialectic	elliptic

emblematic
embolismic
emphatic
empiric
encomiastic
encyclopedic
endemic
energetic
energic
enigmatic
enthusiastic
epidemic
epigrammatic
episodic
erotic
ethnic
ethnologic
eulogistic
euphonic
evangelic
exegetic
exoteric
exotic
extrinsic
fanatic
fantastic
gallic
geographic
graphic
harmonic
heroic
hieroglyphic
histrionic
homiletic
hypochondriac
hypocritic
hypothetic
hysteric
idiomatic
idiotic
inorganic
intrinsic
laconic
laic
lethargic
lyric
magic
magnetic
majestic
mephitic
metaphoric
methodic
microscopic
monarchic
monastic
mosaic
mystic
mythic
mythologic
optic
organic
orthographic
panegyric
parabolic
parasitic
pathalogic
pedagogic
pedantic
periodic
periphrastic
pharisaic
philantrophic
philosophic
phonetic
phonic
puritanic
rhythmic
sarcastic
satiric
scholastic
sciatic
scientific
seraphic
sporadic
strategic
styptic
sybaritic
syllabic
symptomatic
synthetic
systematic
theologic
theoretic
therapeutic
tonic
tragic
tropic
typographic
tyrannic
unsystematic

Although for the sake of emphasis or rhythm good writers often use tautology, that is, repetition of the same thought in different words, it is in most cases desirable to foster brevity by omitting the words in brackets from—

address [delivered] by
all the [different]
among those present were - - - - [and others]
a[n actual] fact
another [one]
appear [to be]
appreciate or depreciate [in value]
anxiety [of mind]
as soon as [ever]
before - - - - - - - -, [first]
both [of them]
but [that]
but [what]
by [means of]
cannot be [possible]
chorus [of singers]
cost [the sum of]
cottage [house]
decade [of years]
during or in [the course of]
enjoyed [himself at] the
equanimity [of mind]
first [of all]
for [a period of]
for drinking [purposes]
for [the month of]
for [the purpose of]
from [an attack of] pneumonia
from [before]
from that time [on]

funeral of [the late]
gale [of wind]
great [big], or [great] big
grove [of trees]
house [completed and] ready for occupancy
intents [and purposes]
in [the town of] Melrose
in [the year] 1860
is [a] credible [one]
last [of all]
little [bit of a]
low [down]
made [out] of
man [who was present] saw
March 14, at a meeting [held on that date]
may [perhaps]
meeting [held] in
men [who are] employed
never [before]
nobody [else] but
nodded [his head]
not [at all]
not hurt [any]
officers elected [for the ensuing year]
over [again]
please [to] close
population of 50,000 [people]
preach [a sermon]
prone [on his back]
quiet [sort of] way
rain [fell and] wet
reason is [because]
red [colored]
report [to the effect] that
Republican [in politics]
seem [to be]
seldom [ever]
semi- [un] conscious
shoemaker [by trade]
short [space of] time
since this is so, [therefore]
somebody [or other]
some time [to come]
spectators [present]
small [sized]
struck by an [approaching]
subject [matter]
take place [on] Sunday
they [both]
think [for] a minute
thought [to himself]
throughout [the whole]
Troy, [situated in] New York
truth [and veracity]
twice [over]
uniform [and invariable]
universally ------- [by all]
when [first]
whenever --------, [always]
where [there] were
widow [lady or woman]
[accidental] ship-wreck
[accidentally] broke his leg
[in the] meantime
[latter] end
[married man and] leaves a wife and son
[more] preferable
[most] perfect
[mutual] recrimination
[new] beginner
[of a] triangular [shape]
[old] veteran
[past] history or experience
[period] of youth
[perhaps] the thing may
[practical] benefit
[advanced] age of 92
[altogether] empty
[a] remarkable [thing]
[at] about
[at an] early [hour]
[at the time] when
[at work] ploughing
[a] very pretty [one]
[board of] aldermen
[casual] accident
[certain] person
[close] proximity
[down] until
[engaged in] building
[entire] monopoly
[equally] as well

[every] now and then
[every] once in a while
[fatal] drowning
[first] began
[final] completion
[finally] settled
[from] hence, thence, whence
[full] complement
[future] prospects
[general] rule
[green] verdure
[high] up
[hour of] midnight, noon, 10
[in order] to
[seeming] paradox
[social] dance
[specious] fallacy
[still] continue
[sweet] bliss
[there are] many [who]
[to] where
[together] with
[trifling] minutiæ
[universal] panacea
[universal] regard of all
[well known] clergyman
[who was] mayor of
[young] girl

From the following phrases it is usually better to omit the particle:

accept of
address to
admit of
all of
alongside of
approve of
ascend up
attain to
breed up
bridge over
combine together
connect together
consider of
consult with
converse together
continue on
cover over
crave for
curb in
deliver up
descend down
dress up
eat up
enter in
examine into
fall down
fill up
follow after
forbear from
freshen up
gather together
inside of
later on
leave behind
lift up
lock up
look out of
meet together
mix up
next to
off of (or from)
open up
opposite to
outside of
plunge down
recover back
remember of
repeat over (or again)
restore again
resume back
retreat back
return back
revert back
rise up
seek for
shut up
sink down
slur over
smell of
taste of
think for
trace out
treat upon
unite together
visit with
wake up
wash up

Much space is wasted by using nouns expressing action, when some form of the corresponding verb would be both shorter and simpler. To illustrate:—

for the restoration of = to restore
for the reorganization of = for reorganizing
to the production of = to producing
in the recognition of = in recognizing
for the accomplishment of = to accomplish
by the operation of = by operating
after the desertion of = after deserting

Sometimes space can be wisely saved and strength gained by avoiding the 'if' clause; e. g. 'Men blinded by prejudice cannot see the truth,' is shorter and stronger than, 'If men are blinded by prejudice, they cannot see the truth.'

THE LONG AND SHORT OF IT.

a certain person = somebody
all of a sudden = suddenly
and myself = and I (or me)
are in hopes = hope
arrive at (or reach) a conclusion = conclude
at the present time = now
at which time = when
avail myself of = take
desirous of obtaining = desire
destroy by fire = burn
effect an entrance = enter
experience a sensation = feel
for the purpose of seeing = to see
from the fact that = because
get married to = marry
inclemency of the weather = rain
inside of = in, within
in a solemn manner = solemnly
in this place = here
in the near future = soon
in the neighborhood of = about
make a motion = move
not any = no
of (or by) the name of = named
olfactory organ = nose
on Monday next = next Monday
on which occasion = when
outside of = except, beyond, besides
place in nomination = nominate
previous, previous to = before
put an end to = stop
put in an appearance = appear
similar to = like
subsequent to = after
sustain a loss = lose
the majority of = most
unite in marriage = marry
was the recipient of = received

FINE WRITING - - BOMBASTIC.

called into requisition the services of the family physician = sent for the doctor
counterfeit presentment = portrait
culinary department = kitchen
edifice was consumed = house was burned
en deshabille = in undress
individual was precipitated = man fell
infuriated animal = frightened horse
lower limbs, --- nether extremities = legs
morning repast = breakfast
offer some brief observations = say a few words
patrons of husbandry = farmers
pecuniary liabilities = debts
perform ablutions = wash
perform the rites of Bacchus = drink

post prandial = after dinner
potables = beverages
scribe = reporter or correspondent
tonsorial artist = barber
withdrew to his apartment = went to his room

The too-explicit writer says 'the lodge will meet Tuesday evening, January 15, at 7.30 o'clock P. M.,' where 'January 15, at 7.30 P. M.,' is all the detail necessary in a newspaper. According to this writer 'the lodge has extended an invitation to the Board of Grand Officers to be present and take part in the ceremony.' The lodge in reality 'invited the Grand Officers to take part in the ceremony'; they surely could not take part if they were not present. After the affair this same writer says, 'the lodge celebrated its anniversary by giving a supper,' though the necessity of the word 'giving' does not appear. After 'the gathering had assembled' and 'the large audience that filled the hall' had heard the entertainment, the people 'adjourned to the banquet hall [supper room?],' where the always 'bounteous collation was enjoyed.' 'After the cigars had been lighted', as usual, 'speech making was in order and addresses were made,' as if addresses might be made if speeches were not in order. Then 'District Deputy Grand Commander John Brown was presented with a jewel by Brother B. B. Smith,' when the paper wants to say that 'B. B. Smith presented a jewel to D. D. G. C. John Brown.' According to the report Deputy Brown said he would do all that lay in his power to organize a lodge in the town of Smithley, as if his hearers cared whether Smithley was a town or city, and whether he would do all that lay in his power or all he could. At another meeting of this lodge the business was 'proceeded with' very slowly, instead of being

'transacted.' Some member 'desired' the lodge to occupy a new hall 'providing' the 'expense' would not be too 'heavy.' He really 'wanted' this if the 'cost' would not be too 'much.' 'A great majority of the members,' instead of 'most of the members,' 'antagonized' instead of 'opposed' the project. It was announced that another member had 'sustained an accident,' which sounded better than 'met with an accident,' but he was 'recovering from its effects,' or in other words 'getting well.' It seems he had been thrown 'a distance of fifty feet' by an explosion, though what fifty feet could be but 'a distance' did not appear.

RELATING TO DEATH.

Nothing is harder to write about than death. There is the fear that the language may seem cold, unsympathetic, even flippant. Instinctively the writer seeks more formal, dignified words and phrases than the ordinary happenings of life require, and in doing this he often gets beyond the borders of good taste, though writing with the best of intentions. Let him remember that in language as in everything else relating to death, the simplest is the wisest. For instance, let him avoid both noun and verb 'decease,' and above all, not refer to 'the deceased' or 'the defunct.' Do not say, 'he departed this life,' 'he passed out of existence,' 'he paid the debt of Nature,' 'he was gathered to his fathers,' 'his spirit quitted its earthly habitation, winged its way to eternity, shook off its burden.' In point of brevity, good taste, and solemnity, 'he died' is far preferable. Likewise 'death' is better than 'demise' or 'dissolution.'

'Funeral from the late residence' is a common phrase

that grates on the ear of every person of good taste. The funeral may be the ceremonies or the procession, and of course it is only in reference to the procession that the word 'from' can be used with propriety, and that is not what is meant. 'Late' is a useless word, so that the better phrasing would be, 'Funeral at the residence.' Likewise 'funeral' alone is better than 'funeral over the remains.' 'Cortége' is a French word meaning 'procession, retinue, train of attendants,' and is not appropriately used in describing funerals. The word 'obsequies' should be reserved for imposing funeral rites.

A dead body is a 'corpse,' but that word is too suggestive of the morgue and the dissecting-room; it is a 'carcass,' but usage restricts that word to beasts. 'Remains' is a word to be avoided and 'relics' is archaic. 'Body' is much the safest word.

'Coffin' is a simpler and better word than 'casket.' Say 'crape,' and not, 'sable insignia of death.' A 'cerement' is a cloth that has been dipped in melted wax, in which bodies are wrapped when embalmed. A 'cenotaph' is an empty tomb or monument erected to the memory of one buried elsewhere. A 'catafalque' is a temporary structure like a tomb or cenotaph on which a body lies in state. A 'mausoleum' is a magnificent tomb. A 'mortuary' is a burial-place. 'Cemetery' has come into common use for 'grave-yard,' but the old term, still common in rural districts, has too many solemn associations to be discarded. 'Morgue' is more clearly acceptable, a substitute for 'dead-house' or 'charnel-house,' terms no longer in oral use. 'Burial' is preferable to 'interment.'

If it is ever in good taste to put 'the late' before the

name of a dead man, surely it is superfluous to speak of 'the widow of the late John Smith' or 'the will of the late Henry Brown.'

Whether when a husband dies, he leaves a wife or a widow, is a subject of controversy, but as everybody says that the wife who dies leaves a husband, not a widower, it would seem that consistency favors the form, 'leaves a wife.' 'Suicide' must never be used as a verb. Whenever 'fatal' is used in the sense of 'mortal, deadly,' it is absurd to couple with it 'serious,' or similar words. 'Met with a serious and fatal accident' is part of a sentence not rarely seen. 'Sad and fatal' is another deplorable phrase.

In writing for newspaper publication, it is desirable that these facts should be given: Name; Place; Age; Cause; Time; Personality, character, standing in the community; Names of children, brothers, and sisters; Wife or husband left; Date and place of funeral; Place of burial; Officiating clergyman.

Flippant language wherever death is concerned, no matter what the circumstances, is in the worst of taste. The body of a person found drowned should never be called a 'floater,' nor should a corpse ever be called a 'stiff.'

THE USE OF TITLES.

The ordinary use of titles should conform to custom. Although Professor White may be a Ph. D., the chances are that his associates and friends speak of him as 'Professor,' and not as 'Doctor,' and so you should write, 'Professor J. W. White.' If a man's friends apply to him indiscriminately two titles such as 'Colonel' and 'Judge,' it is better in writing to use the title of the office now held or last held. If a man gets a title by serving

on some Governor's staff or by being elected an officer of some of the bombastic secret societies recently formed, do not indulge his conceit by giving him the title in print unless common usage has identified it with his name.

It is a pity that military titles cannot be preserved for those who have seen service, or have at least acquired a military education, and thoughtful writers ought not to aid in debasing appellations that should indicate nothing but the rewards of performing patriotic duties.

A. B. and **B. A.** Both mean *Bachelor of Arts*, the lowest degree conferred by a college or university. *A. B.* is the American form; *B. A.*, the English. Likewise *A. M.* is the American abbreviation for *Master of Arts*; *M. A.*, the English.

Dr. *Doctor* is the highest degree conferred by a university in divinity, law, medicine, music, philosophy, or science, entitling the recipient, as the case may be, to the initials *D. D.*, *L. L. D.*, *M. D.*, *Ph. D.*, etc. Outside of educational circles it is not customary to apply the prefix 'Dr.' to the names of any but Doctors of Divinity and Doctors of Medicine. Not all Doctors of Divinity are clergymen, though the bestowal of the degree on other than a clergyman is rare.

Esq. Of the word *Esquire* Webster says: "In England, this title is given to the younger sons of noblemen, to officers of the king's courts and of the household, to counselors at law, justices of the peace while in commission, sheriffs, and other gentlemen. In the United States, the title is given to public officers of all degrees, and has become a general title of respect in addressing letters." In this country we are all gentlemen, nominally at least, and so the title has no proper place in print as

a social distinction. It is, however, especially common to use *Esq.* to designate members of the bar, and it might be well never to use it in print except after a lawyer's name; at best, though, this would be but a matter of convention, as lawyers have no particular and exclusive right to the title.

Hon. In England a Marquis or Marchioness is styled *Most Honorable*; a Peer (temporal) or Peeress of a lower grade, whether by right or courtesy, is *Right Honorable.* The title *Right Honorable* is bestowed also on the younger sons of Dukes and Marquises, and their wives; and on all the daughters of Dukes, Marquises, and Earls; and *Honorable* on the younger sons of Earls, and on all the children of Viscounts and Barons. Privy Councillors, the Lords Mayor of London, York, and Dublin, the Lord Advocate of Scotland, and the Lord Provost of Edinburgh, are entitled to the prefix *Right Honorable*; and Maids of Honor, Lords of Session, the Supreme Judges of England and Ireland, to that of *Honorable.* Members of the House of Commons, though *Honorable* is not prefixed to their names, are distinguished as 'the Honorable member for ——.' In this country the title *Honorable* has been used indiscriminately, and, like all other of our titles, has been much abused. Yet if rightly applied it might serve a not wholly undesirable end in giving proper distinction to men who hold or have held high public office. The three professions of medicine, the ministry, and the law have their titles of *Dr.*, *Rev.*, and *Esq.*, or *Judge*, and the office-holding profession, which should be equally honorable, ought to have a common designation, at least for its higher grades. It might be well to prefix *Hon.* to the name of no legislator

below the grade of a State Senator. It may be properly applied to Federal officials confirmed by the Senate, to the heads of State departments, and to Mayors. It is never applied to the President or Vice President. The title of a Governor may be determined by law, as in Massachusetts, where it is *His Excellency*, that of the Lieutenant Governor being *His Honor*.

Miss. You may say either *the Misses Brown* or *the Miss Browns*.

Mr. Should be used only to distinguish men from women, to confer what may be called social recognition or honor, and to take the place of initials or a Christian name. In ordinary newspaper writing when the Christian name is used, the title is not necessary, and when only the initials are used, the omission of any title whatever implies that the name is that of a man. Therefore in newspapers the only considerable use of the title *Mr.* that is justifiable, is in place of initials when these are omitted to avoid repetition or because the man referred to is well-known. It should generally be so used in political matters. Some newspapers permit it in accounts of society happenings, but even there the more sparingly it is used, the better. Sometimes its use belittles, for men who reach the highest eminence, surpass titles, and it would be absurd to prefix *Mr.* to such names as Shakespeare, Dante, Goethe, Victor Hugo, Longfellow, Tennyson, Bismarck, Washington. On the other hand it is equally absurd to use it before the names of criminals, prizefighters, or others of disrepute.

Mrs. An abbreviation of *Mistress*, a title, and not the equivalent of 'The wife of.' Therefore *Mrs. Dr. Smith* does not mean 'The wife of Dr. Smith,' but means,

'Dr. Smith, who is a married woman.' So in speaking of a married woman, use her husband's name with the prefix *Mrs.* or, if she be well known, use her Christian name without the *Mrs.;* e. g. *Mrs. John Jones*, or, *Harriet Beecher Stowe.* An excellent and growing practice, when the Christian name is used, is to prefix the *Mrs.* in brackets; e. g. [*Mrs.*] *Mary Brown.*

Officer. Generally applied too indefinitely to policemen. The police force has its officers like any other organization and the term should be restricted to those that have a right to it. The privates of the police force are called *patrolmen* in most places, and if one of them made the arrest, say *Patrolman Johnson* or *Policeman Johnson* did it, not *Officer Johnson.* To be sure, they are all 'officers of the law,' and the command, 'Officer, do your duty,' or the like, is frequent, but that does not lessen the desirability of an exact use of the term in descriptive writing.

Rev. A clergyman is styled *Reverend;* a bishop, *Right Reverend;* an archbishop, *Most Reverend.* In England, a dean is styled *Very Reverend;* an archdeacon, *Venerable.* The pope of Rome is distinguished by the title *His Holiness*, and addressed as *Your Holiness.* A cardinal is styled *His Eminence;* a bishop, *Monsignor*, or in English is addressed as *My Lord.* There has been discussion as to whether the article should be prefixed to *Rev.* and *Hon.*, some of the purists censuring severely its omission. They argue that 'reverend' and 'honorable' are not titles at all, but are mere adjectives, and so we should say *The reverend Mr. Smith* and *The honorable Mr. Jones*, just as we would say *The good Mr. Smith* or *The courteous Mr. Jones.* Technically they are right,

but this appears to be one of the cases where custom has defied rhetoric. *Reverend* and *Honorable* have to all intents and purposes become titles, and the purists inadvertently admit it by directing us to write *Rev.* and *Hon.* with a capital letter. Were their theory to be carried out, we ought to write *The rev. Mr. Smith* and *The hon. Mr. Jones*, whereas that would now appear ridiculous. The same turning of adjectives into titles has been seen in such cases as that of *Fighting Joe Hooker*. Who would think of writing, 'The charge was led by fighting Joe Hooker?' It is not improper to speak of *The Rev. Mr. Beecher* or *The Hon. Henry Cabot Lodge*, but the omission of the article is certainly not vulgar, and for newspaper purposes it is desirable. The use of *Rev.* or *Hon.* without the man's initials or given name, or the insertion of *Mr.*, as, for instance, either *Rev. Jones*, or *The Rev. Jones*, is decidedly objectionable.

The five orders of nobility in Britain are distinguished by the titles of honor (in order of rank) *Duke*, *Marquis*, *Earl*, *Viscount*, and *Baron*. One noble may have several titles, granted by distinct patents, in the course of the progressive steps in the peerage. One of the inferior titles is permitted as a matter of social dignity to be assumed by the eldest son. Members of the peerage are to be addressed as *My Lord* or *Your Lordship*, and their wives as *Madam* or *Your Ladyship*. Next to the peerage is the dignity with the lowest hereditary title, that of *Baronet*, the title being placed after the name and surname of its bearer and entitling him to the prefix *Sir*. Next comes knighthood, a dignity not hereditary, entitling the possessor to the prefix *Sir*. Either

Baronet or Knight may be addressed by the use of *Sir* prefixed to the Christian name, as, *Sir Henry*. The wife of a Baronet or Knight is legally styled *Dame*, but in common speech she is called *Lady* and addressed as *Your Ladyship*.

In Italy *Don* (feminine *Donna*), which is of Spanish origin, was once commonly used, but today its use is restricted, it being applied to the adult members of ancient and very aristocratic families, and to ecclesiastical persons. In the case of members of aristocratic families *Don* is always used before the baptismal name, (never immediately before the family name,) but after a royal title if there be one; e. g. *Principe Don Camillo Borghese*. A priest or minister, however, as, *Don Emanuele Burlando*, is commonly addressed as *Don Burlando*, the baptismal name not being used. The other title used in Italy today is *Signor*, with *Signora* as the form for a married woman, *Signorina* for one unmarried. In its use no regard is paid to social standing or age.

The Spanish titles *Señor* and *Don* are equivalent to *Mr.*, but are used discriminately. *Don* is never used immediately before surnames, but is employed either before a baptismal name alone, or before a baptismal name together with a surname; e. g. *Don Emilio*, *Don Emilio Aguinaldo*, but not *Don Aguinaldo*. In polite Spanish society *Señor* is not used alone, either before baptismal names or surnames, but *Señor Don* is used as a more respectful title than *Don*. The feminine of *Don* is *Doña*, of *Señor*, *Señora*, and their use corresponds. In speaking of or addressing a Spanish gentleman and using only his surname, *Caballero* is prefixed.

In France the titles *Monsieur* (*M.*), *Madame* (*Mme.*), and *Mademoiselle* (*Mlle.*) are applied without the slightest regard to social standing or age; it is *Monsieur* to banker and porter, *Madame* to countess and scrub-woman, *Mademoiselle* to spinster and child.

Do not put a title before and another after a man's name. From the following either the prefix or the affix should be omitted:—

Rev. Henry Ward Beecher, D. D.
Hon. Samuel W. McCall, M. C.
Hon. William H. Moody, Esq.
Mr. Grover Cleveland, Esq.
Dr. Francis Brown, M. D.

The omission of the period after abbreviated titles, printing them, for example, *Mr Horace Brown*, or *Dr Charles Ames*, has not won general approval in this country, though some papers, among them the Springfield (Mass.) Republican, follow that custom. Unless you write regularly for one of these papers, put in the period.

Where an official title comprises more than two or three words, as *Assistant Secretary of State*, generally put it after rather than before the name.

SOME MATTERS OF THE LAW.

The *common law*, known also as customary law, unwritten law, judge-made law, is that "rule of civil conduct which originated in the common wisdom and experience of society, in time became an established custom, and has finally received judicial sanction and affirmance in the decision of the courts of last resort." In the absence of written law, it prevails in England

and all of the United States except Louisiana.

Civil law is the term generally used to designate the Roman jurisprudence. It exercises dominion in every European country except England, and it is the foundation of the law of Louisiana, Canada, and Mexico.

The written law is commonly referred to as *statute law*, though it also includes constitutions and treaties. It will be noticed that *the law* may refer to either common or statute law, but *a law* is in ordinary use confined to statute law. A legislative measure (other than an order or resolve) is *a bill* until it has been made *a law* by the signature of President or Governor, or under the Constitution has become such without signature. Then it may also be called *an act* or *an enactment*. Strictly speaking, a law is neither passed nor enacted; it is the bill that is passed, 'to be enacted,' i. e. to be made into law by the completion of the process. The word *ordinance* is with us restricted to measures enacted by municipal corporations for local government.

Crime is a violation or neglect of legal duty, of so much public importance that the law, either common or statute, takes notice of and punishes it. Not every act that is legally wrong is a crime. Private wrongs are redressed by suits between the parties. In a criminal prosecution the government itself is a party, and the government moves only when the interest of the public is involved.

Crimes are classified as *treasons*, *felonies*, and *misdemeanors*. Treason is active disloyalty against the State. The usual statutory test of felony is that the offence is punishable with death or imprisonment in the state prison. Misdemeanors include all other crimes.

Homicide is the killing of a human being. Of unlawful homicides, *murder* is the most criminal in degree and consists of the unlawful killing of a human being with malice aforethought. *Manslaughter* is any unlawful killing without malice aforethought. The homicidal act of an insane person is not murder.

Arson is the malicious burning of another's dwelling-house. By the common law this includes the barn and other out-buildings within the common fence, but statutes modify this more or less. It is clear, however, that the term is not to be used to apply to anything except a dwelling and its out-buildings.

An *assault*, strictly speaking, is not an attack but an attempt to attack or threat of attack. It is *battery* that is the unlawful application of violence to the person of another, and the assault is the beginning of an act, or of a series of acts, which, if consummated, will amount to a battery. The courts, however, do not insist that the two crimes shall be carefully distinguished, and so the popular use of *assault* to include the completed battery may be accepted; but is well to remember that it may also be used for the threat of violence, though none actually follows. In the sight of the law the minutest violence, such as merely touching another's garment unlawfully, is a *battery*.

Perjury is a term much misused. Its common acceptance as a synonym for lie or falsehood is far from accurate, for it really means the wilful giving, under oath, in a judicial proceeding or court of justice, of false testimony material to the issue or point of inquiry. Note that the intention must be wilful; the party must believe that what he is swearing is fictitious;

the oath must be material to the question depending; the party must be lawfully sworn; the assertion must be absolute; and the procedings must be judicial. Few lies conform to all these conditions.

Larceny (for which *theft* is the popular term) is the unlawful taking and carrying away of personal property, with intent to deprive the right owner of it. *Robbery* is larceny from the person of another when accompanied by violence or putting him in fear. *Burglary* is breaking and entering the house of another in the night-time, with intent to commit a felony therein. *Embezzlement* is the fraudulent appropriation of another's property by one who has the lawful possession; it is distinguished from larceny by the fact of possession; remember, though, that custody and possession are not identical in law, whence rise fine distinctions.

An embezzler is a *defaulter*, but a defaulter is not necessarily an embezzler, for a default is the non-performance of any duty. The common legal application is to the non-appearance of a plaintiff or defendant at court within the time prescribed by law.

An *accomplice* is one who is concerned in the com mission of a crime, the term in its fulness including both principals and accessaries; an *accessary* is one not the chief actor in the perpetration of the offence, nor present at its performance, but in some way concerned therein. Many writers make no distinction between *accessary* and *accessory*, but Bouvier would have *accessory* mean 'anything joined to another thing as an ornament, or to render it more perfect.'

A *co-respondent* is any person called upon to answer a petition or other proceeding in court. It is properly

used for *paramour* only when the person who is charged with adultery with the husband or wife, in a suit for divorce, is made jointly a respondent to the suit.

Corpus delicti means 'the body of the offence, the essence of the crime.' The fact that a crime has been perpetrated must be proved before conviction; in other words, the *corpus delicti* must be established. In the crime of murder the fact of murder is the *corpus delicti*, as in the crime of arson it would be the fact of arson. Of course, therefore, it does not mean the corpse of a murdered man.

Inquests are in the nature of judicial inquiry. Coroners have been abolished in some States, the inquests being held by magistrates, and the autopsies made by medical examiners. Inquests are *held*; autopsies are *made* or *performed.*

Malice in the popular sense means hatred, hostility, or ill-will, but in a legal sense it has the much broader signification of 'the conscious violation of the law to the prejudice of another.' Actions proceeding from a bad heart actuated by an unlawful purpose, or done in a spirit of mischief, regardless of social duty and the rights of others, are deemed by the law to be malicious. Envy and hatred both include malice; but maiice may exist without either.

Property is either *real* or *personal.* *Real property*, frequently called *real estate*, comprises both lands and the buildings as well as the growing crops thereon, with the incorporeal rights attached thereto, so that the popular use of *real estate* as a synonym for *land* is inaccurate. *Personal property* is a right or interest a man has in *personalty*, things personal, and these include every

object that, in contemplation of law, is not immovably attached to land, as well as rights that the law regards as transitory and therefore movable. *Personalty* is not to be confounded with *personality*, that which constitutes individuality.

Nobody can be the *heir* of a living person; one who may become an heir upon another's death is an *heir apparent* or *heir presumptive*.

Entail means to settle or fix inalienably, and hence its common use for *cause* or *produce* without regard to the permanence of the result, is illegitimate.

Patent is not synonymous with *invention*. Many inventions are never patented.

Legal usage discriminates by making *guaranty* the noun and *guarantee* the verb. The dictionaries have varying opinions about it.

Plea is not used in a legal sense to denote a forensic argument. At law it is the defendant's answer by matter of fact, as distinguished from *demurrer*, which is an answer by matter of law. The *pleadings* are the formal statements of the parties in regard to the causes of action and grounds of defence; nowadays they are written, not spoken. Therefore, it is technically wrong to speak now of a lawyer's 'eloquent plea,' but popular usage has doubtless made it justifiable. The imperfect and the past participle of the verb are *pleaded*, not *plead*, both in and out of court.

Evidence is a general term for that which is submitted to a competent tribunal as the means of ascertaining the truth of an alleged matter of fact under investigation. *Testimony* is, strictly speaking, the specific term for the evidence of a witness given under oath. *Evidence* is

further used to cover so much of what has been submitted, as tends to proof. A *deposition* is written testimony for use in the absence of a witness. A man does not depose if he is in court. A deposition differs from an *affidavit* in that upon the taking of a deposition the opposite party has the chance to cross-examine the witness, whereas an affidavit is always taken *ex parte.* That term, by the way, means 'of the one part, on one side only.'

One is *summoned* to court, not *summonsed.*

A *judgment* is the decision of a judge; a *verdict* is the decision of a jury. A *dictum* is an opinion expressed by the court, but lacking the force of a *judgment* or *adjudication* because it concerns some point not necessarily involved in the case.

To *enjoin* is simply to command, require, and an *injunction* may be a command to do or to refrain from doing. The words are more commonly used to forbid, to prohibit, and even lawyers sometimes forget that prohibition is not necessarily implied. To make a prohibitive purpose clear, say *enjoin from.*

Citizen always implies citizenship. It may be equivalent to voter; or may apply to any person born or naturalized in the United States, regardless of sex or age; or may be synonymous with 'one of the sovereign people'; or may mean 'a member of the civil state entitled to all its privileges.' Therefore in ordinary writing it should not be used in contradiction to officials, soldiers, women, children, or other classes of persons, for they too are generally citizens. To distinguish from military men, say *civilian,* but do not forget that *civilian* also means one who is learned in the civil law.

Municipal ought from its derivation to be applied only to city matters, but the lawyers when speaking technically use it in contradistinction to 'international' and apply it to the law of city, state, or nation. A city is a 'municipal corporation.'

Sumptuary laws were enacted in the Middle Ages to restrain extravagance in food, dress, or furniture. The term is somewhat loosely applied to liquor legislation of today, for it would be accurately applied only if this legislation directly restricted the use of liquor instead of its sale.

THE LAW OF LIBEL.

[Most of the following paragraphs are extracted from articles by Samuel Merrill, author of Newspaper Libel, a complete and useful handbook, Ticknor & Co., Boston, 1883; from May's Law of Crimes, Little, Brown & Co., Boston, 1893; and from Bigelow's Law of Torts, Little, Brown, & Co., Boston, 1896.]

Lord Camden's definition of libel, repeatedly approved by the courts of New York, is as follows: "A censorious or ridiculing writing, picture, or sign, made with a mischievous or malicious intent, toward government, magistrates, or individuals."

Within the scope of this definition, printed and published blasphemy is indictable as a libel, and so is printed obscenity or other immoral matter—both on the ground that they tend to deprave or corrupt the public morals. So is a publication against the government, tending to degrade and vilify it, and to promote discontent and insurrection; or calumniating a court, tending to weaken the administration of justice.

The more common and restricted definition of libel at common law, as against individuals, is, the malicious publication of any writing, sign, picture, effigy, or other representation tending to defame the memory of one who

is dead, or the reputation of one who is living, and to expose him to ridicule, hatred, or contempt. It is punishable as a misdemeanor, on the ground that such a publication has a tendency to disturb the public peace. It also gives the injured party ground for damages to be recovered by a civil suit.

Language is none the less libellous if the object of the charge is not named, provided people in the community would understand who is meant. If they would not understand who is referred to, the matter is not of sufficient interest for publication. The matter is equally libellous if directed against a family, though it is not against any individual member of the family.

It is generally immaterial what meaning the writer intended his words to convey; the effect of the publication, the manner in which readers understand it, is alone in issue. Likewise it is immaterial whether the defamatory charge be affirmative and direct, or indirect so as to be matter of inference merely, or that it is ironical, or that it is made in allegory or other artful disguise. It is enough that the charge would naturally be understood to be defamatory by men of average intelligence.

It is not necessary that the words contain an imputation of crime. It is libellous to charge any one with falsehood, dishonesty, insolvency, drunkenness, unchastity, or having a contagious or infectious disease of a disgraceful kind, as well as any offence against the law.

Defamation has a natural tendency to injure a man in his office, business, or occupation, within the meaning of the rule, when it strikes at his qualification for the performance of the duties of his situation, or when it alleges some misconduct or negligence in the course of

performing those duties. Language may be libellous that is not defamatory of a person, but that impairs the value of his property.

The law assumes the falsity of a defamatory publication until the truth is shown, and if the publication is false, malice is also an assumption of the law, unless the publication is privileged. It is not necessary that the party publishing be actuated by a feeling of personal hatred or ill-will toward the person defamed, or even that it be done in the pursuit of any general evil purpose or design. It is enough if the act be done wilfully, and unlawfully, and in violation of the just rights of another, according to the general definition of legal malice. Injury is conclusively assumed to follow a false and defamatory publication.

In a civil action, the truth is a complete defence, but if prosecuted criminally, the person charged with libel cannot plead that the publication was true unless he can show that it was made from good motives and for justifiable ends. In any case the writer should be sure of his ability to prove the strict truth of every part of the charge to the complete satisfaction of a jury. Even then such a publication is generally injudicious.

An unqualified retraction is no defence, but will tend in mitigation of damages.

There is a large class of defamatory publications spoken of as 'privileged,' to which the usual assumption that they are prompted by malice does not apply. This class includes reports of judicial and legislative proceedings, comments upon the policy of the government and upon public matters and the conduct of public men, and criticisms of theatrical, musical, artistic, and literary works.

If a report of a judicial or legislative proceeding is made fairly and in good faith, there is no civil or criminal liability. It must, however, be free from objectionable comment, whether in the body of the report or in the heading. Proceedings before church organizations, societies, and clubs, for the discipline of their members, partake somewhat of the nature of trials in the courts, and language used in conducting them is privileged, prima facie, so far as it has pertinency to the matter under consideration. An editor may use a heading properly indicative of the nature of a trial, if it does not amount to comment. A reporter may say that a person has been arrested on a certain charge, but it would, of course, be actionable to assume the guilt of the prisoner. It is libellous to quote a libellous charge which anyone else has made, unless the charge was made in open court or before a legislative body. It is no defence that the libellous language was copied from another newspaper.

Criticism cannot be defamation unless it strikes at personal character. It is protected, therfeore, not because it is privileged, but because it is not defamation. However severe it may be, however unjust in the opinion of men capable of judging, so long, in England at least, as the critic confines himself to what is there called 'fair criticism' of another's works, the act cannot be treated as a breach of duty. The criticism of works of art, whether painting, sculpture, monument, or architecture, falls within the rule. The conduct, too, of public men, amenable to the public only, and of candidates for public office, is a matter proper for public discussion. It may be made the subject of hostile criticism and animadversion as long as the writer keeps within the bounds of an

honest intention to discharge a duty to the public, and does not make the occasion a mere cover for promulgating false and defamatory allegations. Criticism of public men should be limited to matters touching their qualifications for the performance of the duties pertaining to the position that they hold or seek.

Any person who takes part in the publication of a libel is civilly and criminally responsible for it. This responsibility attaches to the author, editor, proprietor, printer, and seller of the book or newspaper containing the article. Proprietors, publishers, and editors are liable for the publication of libellous matter in their prints, though the publication may have been made without their knowledge or even against their orders. This is not true of news-vendors; it is held that if the alleged libel were of such a nature that a man of common intelligence could not know that it was intended for a libel, and it was not in fact known that it was, neither the editor nor the proprietor of the printing establishment or of the print would be liable.

Local statutes affect the law of libel materially, and every newspaper publisher and writer should acquaint himself with the statutes of his own State. For instance, the Massachusetts law reads: "In an action for libel or slander, the defendant may introduce in evidence, in mitigation of damages and in rebuttal of evidence of actual malice, acts of the plaintiff which create a reasonable suspicion that the matters charged against him by the defendant are true." This important provision may or may not exist somewhere else.

Contempt of court is a serious offence exposing to the liability of summary punishment an attorney who resorts

to the public press in order to influence the proceedings in a pending case; an editor who prints any libellous matter relative to court proceedings, tending to impair public confidence and respect in them, even though the matter is also indictable as such; a party to a pending case who before trial circulates printed statements to the prejudice of the other party; anybody who publishes a report of the proceedings of a trial contrary to the direct order of the court, or publishes such report with comments likely to prejudice the rights of the parties; and, generally, all persons who perform acts tending to interfere substantially with the efficient service of the courts in the administration of justice. Headlines likely to bias jurymen are particularly reprehensible. One may be punished for contempt by reason of publishing a libel on a grand or petit jury. It is contempt for a reporter to conceal himself in the jury room, and to report the deliberations of the jurors.

SOME MATTERS ECCLESIASTICAL.

Cloister is the generic term, denoting a place of seclusion from the world. A *monastery* is a place for men, and its inmates are *monks*. A *nunnery* is always for women, and its inmates are *nuns*. A *convent* is an assemblage or community of recluses of either sex. An *abbey* and a *priory* are named from their heads, an abbot or a prior, the abbot being in dignity above the prior. The *novitiate* is the period during which one is a novice, —not the novice himself. A *prelate* is a clergyman of a superior order, having authority over the lower clergy, as an archbishop, a bishop, etc.; a dignitary of the church. An *ablegate* is a temporary representative of the Pope for

some special function; an *apostolic delegate* is his permanent representative in a foreign country.

It is the rule of the Roman Catholic church that the priest is not to say mass after 12 M. Services in the afternoon or evening are known as vespers. The *rubric* was that part of any work which in the early mss. was colored red, to distinguish it; the term came to be specifically applied to the directions and rules for the conduct of services of the Episcopal church, formerly so printed in the prayer book; and hence came to cover any ecclesiastical or episcopal injunction. A *cathedral* is the principal church of any diocese, so called because the bishop has in it his official chair or throne; it is not necessarily an imposing edifice. In ecclesiastical eyes *metropolis* is properly used only to designate the chief cathedral city, and Canterbury is the real metropolis of England, but popular usage has appropriated the word to denote any big city and that usage is now too well established to question.

The careless use of *christen* shocks people who use the word reverently and understand it as meaning to give a name to a human being as one of Christ's followers, in pursuance of a divine command. They deem it a travesty, profane and ridiculous, to apply it to the naming of a ship or the first use of a new hat. *Christen* and *baptize* are not to be used synonymously; a person may be baptized without being christened.

Congregational as a sectarian term is misunderstood. The Puritans brought Congregationalism to New England. When in the early years of the nineteenth century their successors split into two bodies, the Trinitarians and the Unitarians, the orthodox and the liberal, each

body, with equal propriety, retained the name Congregationalist; the Trinitarians, however, have preferred to speak of themselves ordinarily as Congregationalists, while the others ordinarily use the name Unitarian. In somewhat the same way the Methodists deem that they have the right to use the word Episcopal as part of their name. Though the difference between the Trinitarian Congregational and the Presbyterian faiths is slight, it exists, and the two bodies are not to be confounded.

Catholic means *universal* or *general.* It was first used in the Apostles' Creed: "One holy, catholic, apostolic church." Ignatius, said to have been an apostle of John, used the word in this sentence: "Wherever Jesus is, there is the catholic church." Webster says: "This epithet is rightly applied to the whole Christian church, although it has been claimed exclusively by the church of Rome, to which it is often limited."

Do not use *divine* as a noun. *Persuasion* is a stilted substitute for *sect.*

A *sanctuary* is a sacred place, a consecrated spot, a holy and inviolable site, and hence, a sacred and inviolable asylum, a refuge, a shelter. All consecrated houses of worship are sanctuaries, but not all sanctuaries are churches and the indiscriminate use of the word for *church* is pompous.

SOME MATTERS MEDICAL.

Medical writers differ as to whether *contagious* and *infectious* diseases shall be discriminated, but the tendency is to restrict *contagious* to diseases communicated from one person to another, whether by direct contact, as in the case of the itch, hydrophobia, ringworm, or by

breathing, as in the case of smallpox, measles, scarlet fever, typhus, phthisis, diphtheria; and to use *infectious* for diseases of more hidden origin, such as those arising from miasmata. The germ theory, however, has made classification uncertain and it is not safe to try to say what is and what is not *infectious*. An *endemic* disease is one peculiar to a people or a nation. An *epidemic* disease is one that, arising from a wide-spread cause, affects numbers of persons at the same time. An *acute* disease is one with symptoms of some degree of severity, coming speedily to a crisis, such as the fevers; a *chronic* disease is of long continuance, inveterate.

Microbes are microscopic organisms, the term being applied particularly to *bacteria*, and especially to the pathogenic (disease generating) forms thereof. *Bacteria* (*bacterium*, singular) may be briefly defined as unicellular vegetables that multiply by the simple process of transverse division. Of a variety of forms, the principal bacteria are arranged into three groups, the designation of but one of which, *bacilli*, (*bacillus*, singular,) has come into common use. Today infection by bacteria is regarded as essentially a chemical phenomenon—that is, as a reaction between the poisons (*toxins*) elaborated by the bacteria and the tissues with which they come in contact. *Anti-toxins* are peculiar forms developed in the human body or in the body of an animal, supposed to be antagonistic to the poisons, or *toxins*, of disease.

The bacillus of *tuberculosis* induces the formation of little nodules (rounded masses of irregular shape) called tubercles. These may affect any of the organs of the body, and so it is not exact to use *tuberculosis* for *tuberculosis of the lungs*, though such use is so common that

harm will seldom follow from it. The popular name of tuberculosis of the lungs is *consumption* and the scientific name is *phthisis*.

Inflammation is a term long used to indicate the phenomena that follow mechanical, chemical, or physical injuries to living tissues. These changes have been described for centuries as *rubor* (redness), *calor* (heat), *dolor* (pain), and *tumor* (swelling), which are the phenomena particularly seen on surface inflammations. *Cancer* is one variety of tumor. Inflammation of any part is indicated by adding the suffix 'itis' to the name of the organ or tissue, as, *bronchitis*, *laryngitis*, *meningitis*, *appendicitis*, *peritonitis*. The *peritonæum* is the membrane that lines the abdominal cavity, and its inflammation, constituting the disease now known as *peritonitis*, or else the inflammation of the *vermiform appendix*, producing what is now known as *appendicitis*, probably produced most of the cases of what our grandfathers called *inflammation of the bowels*. Another term no longer in favor is *lung fever*, displaced by *pneumonia*; and still another obsolescent phrase is *fever and ague*, with *chills and fever* not far behind, *malaria* being the proper thing nowadays.

The psychologist could find an interesting study in the attitude of the public toward the various diseases that beset the human body. Some are proclaimed almost with pride, others are so odious that they must not be mentioned in polite society, and between are all shades of popularity. The Press Clipping Bureau has occasion to cut from the newspapers all cases of disease, for statistical purposes or for the addresses of the invalids, and its readers are constantly impressed with the peculiarity of

human nature therein displayed. Nobody appears to be ashamed of having one of the acute diseases, unless it be an adult afflicted with some disease most commonly attacking children, such as the mumps or measles. A reporter would better avoid particularizing in such instances. Influenza might at times be called fashionable, which does not justify terming every form of it *la grippe.* It is not surprising that both the victims and their friends are pained by publicity given to news of suffering from diseases where a fatal end is strongly probable, such as consumption or heart disease. Yet seldom does anybody object to the reporting of a stroke of paralysis or apoplexy. Friends dislike any publicity given to a case of insanity, and particularly a case of softening of the brain, whether it be the *dementia* of old age, or the species of insanity known as *paresis.* People speak freely of most of the diseases affecting the stomach or organs above it, but draw the line at the waist. The ancients thought the liver was the seat of love, just as we locate it in the heart, but discussion of the liver is hardly the proper thing now in mixed company, and as for the bladder, kidneys, intestines, etc.—well, we are not supposed to have them, in print.

When insanity came to be looked on as a disease, *madhouse* gave way to *insane asylum.* It is one of the few cases where the substitution of Latin for Saxon terms may not be deplored, for it doubtless helped to change the public attitude toward a terrible affliction. *Crazy* and *mad* would not now be used in serious writing to describe an insane person, though their figurative use is still common. *Lunacy* and *mania* hold their own, but *lunatic*

and *maniac* are unconsciously avoided,—just why it would be hard to tell. *Demented* is popularly restricted to a mild form of insanity. *Monomania* is mania on a single subject. *Kleptomania* is an irresistible propensity to steal; it is a pitiable disease and the name for it should not be debased by careless use to gloss over that propensity which is simply vicious. A *delusion* is an incorrect idea about something that exists; an *illusion*, the imagining that something exists which does not.

SOME HORSE TERMS.

Riding should be restricted to riding on a horse's back; *driving*, to locomotion behind a horse. If you prefer to use the term *riding* in reference to anybody in a carriage but not holding the reins, put in the phrase 'in a carriage,' as, 'while riding in a carriage on Broadway,' etc. The confusion of the terms *riding* and *driving* is common, but deplorable, like all usages that lessen the precision of language. Another inaccuracy is prevalent in the use of the word *team*, which should never refer to the vehicle, but the animals (always more than one) attached to it. In place of the doubly incorrect phrase, 'a horse and team,' say 'a horse and wagon,' or carriage, or sleigh, as the case may be.

Be likewise accurate in speaking of horses; remember a *stallion* is a male horse that has not been altered; a *gelding* is a male horse that has been altered; a *mare* is a female horse. In the phraseology of breeding, *horse* is often used to designate the male in distinction from the female; *foal* is the term for the offspring, whether male or female, and foals are *dropped*, not *born*; *colt* is the young male; *filly* is the young female, the term being

used until she conceives her first foal. A *stud* is a collection of breeding horses and mares, and a horse *in the stud* is engaged in *serving* mares. *Turf* is the term used in connection with running races; *track*, in connection with trotting races. *Standard-bred* is the proper term for trotting horses. A *thorough-bred* is a *running* horse descended from running horses of recorded pedigree, and the term should not be applied to a trotting horse. *Imp.* is the abbreviation for *imported.* The *pacer* lifts the legs on the same side together. The height of a horse is measured in *hands*, the *hand* being four inches.

AGGREGATIONS OF UNITS.

boats – fleet
rubbish – heap
cod – run
partridges – covey
quail – bevy
doves – flight
grouse – brood
geese – gaggle or lag
nightingales – watch
ducks – team
larks – exaltation
locusts – cloud, plague, swarm, or army
wolves – pack
buffalos – herd
hogs – sounder
horses – troop or stud
rowdies – mob
children – troop
companies – regiment
corps – army
lawyers – bar
Senators and Representatives – Legislature or Congress
fleets – navy
books – library
whales – school
pheasants – nide
herons – sedge
rooks – building
plovers – stand
wild-geese – flock
swans – whiteness
brant – gang
hawks – cast
serpents – nest
dogs – kennel or pack
lions – pride
oxen – drove
swine – herd
robbers – band
troops – body
people – crowd
regiments – brigade
judges – bench
engineers – corps
beauties – galaxy
angels – host
rays – beam
herring – shoal
porpoises – shoal
snipe – whisp
peacocks – muster or strut
wild-fowl – plump
choughs – clattering
dottrell – trip
pigeons – company
bees – hive, colony, swarm, or cast
foxes – skulk
monkeys – troop
bears – sleuth
sheep – flock
mules – drove
ruffians – horde
sailors – crew
soldiers – company
brigades – corps
officials – board
delegates – convention
barons – barony
worshippers – congregation

SPELLING.

When a writer desires the use of particular forms of spelling, he should prepare a list to accompany his ms., unless on each recurrence of the words in question he will take the trouble to write, 'Follow copy.' In any case he should try to use the same form throughout. This is especially important in the matter of names, for while the proof-reader is liable to make all common words conform to the style of his office, he may not notice discrepancies in name spelling. So throughout stick to Stephen or Steven, Brown or Browne, Roma or Rome, Menton or Mentone, Mainz or Mayence, Brussels or Bruxelles, Edinburgh or Edinboro, one or the other, not both.

The spelling reformers, though their cause is righteous, make slow headway. Few of their recommendations have received acceptance enough to warrant use without fear of distracting the reader's attention or arousing his criticism. Anybody wanting to encourage them might make a start by using the dozen spellings first adopted in various city schools in accordance with the plans of the National Educational Association, viz. program (programme), tho (though), altho (although), thoro (thorough), thruout (throughout), catalog (catalogue), prolog (prologue), decalog (decalogue), demagog (demagogue), pedagog (pedagogue).

The "Printers' Rules," so called because they were recommended by a considerable number of printers a few years ago as the best that could be devised for a beginning in spelling reform, were :—

1. Drop ue at the end of words like dialogue, cata-

logue, etc., where the preceding vowel is short. Thus spell demagog, epilog, synagog, etc.

2. Drop final e in such words as definite, infinite, favorite, etc., where the preceding vowel is short. Thus spell opposit, preterit, hypocrit, requisit, etc.

3. Drop final te in words like quartette, coquette, cigarette, etc. Thus spell cigaret, roset, epaulet, vedet, gazet, etc.

4. Drop final me in words like programme. Thus spell program, oriflam, gram, etc.

5. Change ph to f in words like phantom, telegraph, phase, etc. Thus spell alfabet, paragraf, filosofy, fotograf, etc.

6. Substitute e for the diphthongs æ and œ when they have the sound of that letter. Thus spell eolian, esthetic, diarrhea, subpena, esofagus, atheneum, etc.

Some of these suggestions make progress, but slowly. It is sure, however, that the general tendency of spelling changes is toward simplicity and brevity. For instance, amidst, amongst, and whilst have become archaic. We now say way rather than ways in relation to time and distance, and it is preferable to write without a final s—

afterward	forward	noway	thereabout
backward	heavenward	onward	toward
betime	homeward	outward	upward
earthward	inward	someway	

It is clear that æ and œ are going out of favor. There is now dictionary authority for—

anemic	diarrhea	eon	maneuver
anesthetic	dieresis	esophagus	medieval
cesura	ecology	esthetic	paleontology
cyclopedia	edema	fetus	phenix
dedal	edile	homeopathic	urema

Also there is excellent authority for one l rather than the ll in these and kindred words:—

appareled	emboweled	jeweler	rivaled
barreled	empaneled	jewelry	shoveled
beveling	enameled	labeling	shriveled
cancelation	enrolment	leveled	signaled
caroled	equaled	libeled	skilful
caviler	escaloped	marshaled	tasseled
channeled	fulfil	marvelous	tinseled
councilor	fulness	medalist	trammeled
counselor	gamboling	metaling	tranquilize
disheveled	graveled	modeled	traveled
distiling	groveled	paneled	traveler
doweled	impaneled	paralleled	tunneled
driveling	imperiled	penciled	victualer
dueling	instalment	quarreled	wilful
dulness	instil	raveled	woolen

Other permissible substitutions of single for double letters are in—

bazar	focused	kidnaper	worshiped
benefited	focusing	kidnaping	worshiper
biased	guerilla	pedler	worshiping
chicory	kidnaped	sulphureted	

Other authorized shortenings are—

agriculturist	clarinet	hindrance	oxid
almanac	cocain	iodin	plow
aluminum	cotillon	lacrymose	quartet
anilin	dextrous	lily	quinin
ax	dram	mama	revery
Bramin	foundry	milage	salable
bromin	gage, gager	mold	stanch
calk	gild (for guild)	molt	sulfur
carbureted	glycerin	morphin	toxin
chlorin	harken	mustache	

The American tendency is to use er rather than re in these words:—

accouter	fiber	miter	scepter
amphitheater	liter	niter	sepulcher
cadaster	luster	ocher	somber
caliber	meager	saber	specter
center	meter	saltpeter	theater

Of the leading seven dictionaries, five prefer d*e*spatch and two d*i*spatch; six, bo*u*lder, one, bo*w*lder; five, cl*ue*, two, cl*ew*. There is no deciding weight of authority as between re*i*nforce and re*e*nforce – s*k*eptic and s*c*eptic – s*y*rup and s*i*rup – woful and wo*e*ful – gr*ue*some and gr*ew*some – ped*d*l*er*, pedl*er*, and pedl*ar*. Only one dictionary prefers whisk*ey* to whisky. Fancy may govern the choice between *e*nclose and *i*nclose – *e*ndorse and *i*ndorse – *e*nquire and *i*nquire – *e*nfold and *i*nfold – *e*nwrap and *i*nwrap. The Century Dictionary says the tendency is to revert to the Latin *in*—; the New English says the tendency is to use *en*—; others differ likewise. The Century authorizes *en*velop for both noun and verb.

Words of one syllable ending in a single consonant preceded by a single vowel double the consonant before a vowel augment—shru*b*, shru*bb*y; re*d*, re*dd*er; bo*g*, bo*gg*y; pu*p*, pu*pp*y, etc. But in words having two final consonants, or two preceding vowels, no doubling takes place—roc*k*-y, mil*k*-y, nee*d*-y, hea*d*-y Words of more than one syllable, accented on the final one, and ending in a single consonant preceded by a single vowel, double the final consonant before a vowel augment, as prefe*r*, prefe*rr*ed, prefe*rr*ing. No doubling takes place before a consonant augment—preferment. Words of this character with the accent not on the final syllable, or with a diphthong, do *not* double the final consonant; as limit, limited, reveal, revealed.

Nearly all the dictionaries drop the e in the syllable preceding the termination ment, as, abridgment, acknowledgment, judgment, lodgment.

Where English and American usage differs in the

matter of the endings ise and ize, the English tendency is to spell it ise, the American, ize. Americans well refuse to follow the English custom of spelling honor, favor, and like words with a u.

When type is used as a collective noun, its plural is type; when not used collectively, types.

Words ending in y preceded by a vowel form the plural by adding s, as, moneys, valleys. If the y is preceded by a consonant, change it to ies, as, rallies, dailies.

Compound words usually take the s at the end of the whole word, as, handfuls, not, handsful. Men-at-arms, courts-martial, brothers-in-law, and a few other loosely joined compounds are exceptions.

The tendency is to drop the e in plurals of nouns ending in o, and to write buffalos, frescos, mangos, mosquitos, mottos, negros, porticos, stuccos.

When two forms are given in the following list of words with puzzling plurals, one of them the foreign form, the tendency is to use the English form except in scientific writing:—

SINGULAR	PLURAL	SINGULAR	PLURAL
addendum	addenda	cherub	cherubs cherubim
aide-de-camp	aides-de-camp		
analysis	analyses	couple	couples
appendix	appendixes appendices	crisis	crises
		criterion	criteria
automaton	automata	datum	data
bandit	bandits banditti	dictum	dicta
		effluvium	effluvia
beau	beaus beux	encomium	encomiums encomia
bureau	bureaus bureaux	erratum	errata
		facetia	facetiæ
chef d'œuvre	chefs d'œuvre	focus	foci

WRITING FOR THE PRESS.

SINGULAR	PLURAL	SINGULAR	PLNRAL
formula	formulas formulæ	parenthesis	parentheses
		phenomenon	phenomena
genius	geniuses (men) genii (spirits)	seraph	seraphs seraphim
genus	genera	spoonful	spoonfuls
hypothesis	hypotheses	St. (Saint)	S. S.
Knight Templar	Knights Templar	staff	staffs staves
larva	larvæ	stigma	stigmas stigmata
M. (Monsieur)	M. M.	tableau	tableaux
Madame	Mesdames	terminus	termini
magus	magi	thesis	theses
matrix	matrices	tumulus	tumuli
medium	mediums media	vertebra	vertebræ
		virtuoso	virtuosi
memorandum	memorandums memoranda	vortex	vortexes vortices
monsieur	messieurs		
miasma	miasmata	wharf	wharfs wharves
Mussulman	Mussulmans		
pair	pairs		

SINGULAR	PLURAL	SINGULAR OR PLURAL
ethics	aborigines	Bedouin
everybody	antipodes	cannon
gymnastics	literati	heathen
mathematics	pains (trouble)	
means (agency)	regalia	
metaphysics	scissors	
news	antipodes	
optics	literati	
politics		
whereabouts		

NOUN	ADJECTIVE	NOUN	VERB
beast	bestial	advice	advise
confidant	confident	device	devise
dependant	dependent	practice	practise
pendant	pendent	prophecy	prophesy

passible, impassible } suffering or emotion

passable, impassable } passage

WRONG OR QUESTIONABLE	RIGHT OR PREFERABLE
alapaca	alpaca
aluminium	aluminum
anyways	anyway
anywheres	anywhere
casuality	casualty
cotemporary	contemporary
pantomine	pantomime
preventative	preventive
speciality	specialty

The U. S. Board on Geographic Names has in departing from local usage been guided by these general principles: (1) The avoidance, so far as seems practicable, of the possessive form of names. (2) The dropping of the final h in the termination 'burgh'. (3) The abbreviation of borough to boro. (4) Center instead of Centre. (5) The discontinuance of the use of hyphens in connecting parts of names. (6) The omission where practicable of the C. H. (Court House) after the names of county seats. (7) The simplification of names consisting of more than one word by their combination into one word. (8) The avoidance of the use of diacritic characters such as the German umlaut, the Spanish tilde, etc (9) The dropping of City and Town as parts of names. Among the spellings directed by the Board for official use are: Allegheny (mountains and river); Argentina (not Argentine Republic); Astrakhan (not Astrachan); Attleboro; Auckland (not Aukland); Baffin (not Baffins) Bay; Baireuth (not Bayreuth); Baluchistan (not Beloochistan); Bangkok (not Bankok); Barbados (not Barbadoes); Basel (not Basle); Bering (not Behring) Strait; Bermuda (not Bermudas); Bismarck (not Bismark); Blackwells (not Blackwell's) Island; Bosphorus (not Bosporus); Budapest (not Buda Pesth); Burma (not Burmah); Buzzards (not

Buzzard's) Bay; Canary islands (not Canaries); Cape Verde islands (not Cape Verde); Caribbean (not Carribbean); Cartagena (not Carthagena); Chile (not Chili); Colon (not Aspinwall); Cordillera (not Cordilleras); Cordoba (not Cordova); Danzig (not Dantsic); Dekkan (not Deccan); Fort Monroe (not Fortress Monroe); Habana (not Havana), Cuba; Haiti (not Hayti); Helgoland (Heligoland); Hoangho (not Hoang Ho); Hongkong (not Hong Kong); Japan (not Nippon, Nipon, etc.); Kabul (not Cabul); Kamchatka (not Kamtschatka); Karpathian (not Carpathian); Kashmir (not Cashmere); Katahdin (not Ktaadn); Kilauea volcano (not Kilaua); Kishenef (not Kishineff); Klondike (not Klondyke); Kongo (not Congo); Konigsberg (not Koenigsberg); Korea (not Corea); Krakow (not Cracow); Kyoto (not Kioto); Lafayette (not La Fayette); Lagrange (not La Grange); Lyon, France (not Lyons); Machinac (not Machinaw); Mainz, Germany (not Mayence); Malakka (not Malacca); Manila (not Manilla); Marseille, France (not Marseilles); Marthas Vineyard (not Martha's Vineyard); Mekka (not Mecca); Merrimac river and town (not Merrimack); Mohave (not Mojave); Morocco (not Marocco nor Maroc); Narragansett (not Narraganset); Neuchatel (not Neufchatel); Nizhni Novgarod (not Nijni); Oudh (not Oude); Phillippine (not Filipenas); Pittsburg (not Pittsburgh); Plata (not Plate nor Rio de la Plata); Pribilof islands (not Prybiloff); Punjab (not Punjaub); Rainier (not Ranier nor Tacoma) mountain; Ratisbon (not Regensburg); Rio de Janeiro (not Rio Janeiro); Saint Croix island (not Santa Cruz); Saint Gotthard pass (not St. Gothard); Saint Lucia, one of the Windward Islands,

(not San Lucia nor Santa Lucia); Saloniki (not Salonica); Salvador (not San Salvador); Samoa (not Samoan); Santo Domingo (not San Domingo, Dominica, Dominican Republic, nor Saint Domingo); Sierra Nevada (not Sierra Nevadas); Skagway (not Skaguay); Skutari (not Scutari); Spokane (not Spokane Falls); Strassburg (not Strasburg); Suakin (not Suakim); Sudan (not Soudan); Tasmania (not Van Diemen's Land); Thatcher island (not Thatcher's); Timbuktu (not Timbuctoo); Tokyo (not Jeddo nor Yeddo); Tonkin (not Tonquin); Trieste (not Triest); Tripoli (not Tripolis); Tristan da Cunha (not Tristan d'Acunha); Turkestan (not Turkistan); Wasatch (not Wahsatch); Winnepesaukee (not Winnipesaukee, etc.); Woods Hole (not Woods Holl); Zeeland (not Zealand). The Board preferred 'Puerto Rico,' but Congress established 'Porto Rico' as the name.

Dialect writing and misspelling should be distinguished. To misspell was part of the humor of Artemus Ward and Josh Billings, but they were not dialect writers. It is not legitimate dialect writing to misspell in such a way that there is no change in the pronunciation, as *cum*, *sez*, *fackshuns*, *pollyticks*. The most common error in imperfect dialect writing is lack of uniformity in the modified words. Whoever would guard against this, should make a table of the common words to be misspelled, and adhere to it.

ABBREVIATIONS.

'Styles' vary much in the matter of abbreviation and rules are not easily deducible, but speaking broadly it may be said that in book work the less abbreviation the better. In newspaper work, for the sake of saving space, it is permissible to use abbreviations that

will be comprehended at a glance by men of ordinary education, but not those that will interrupt the reader's train of thought. In magazine and job work less abbreviation is usual than in newspapers, more than in books. For example, it is customary to spell out *Honorable*, *Right Honorable*, *Reverend*, *Right Reverend*, and *Esquire* in book work, to abbreviate them in magazines and newspapers; to spell out *Professor*, *Esquire*, and such military titles as *General*, *Colonel*, *Captain*, in book and magazine work, to abbreviate them in newspapers. *Mr.*, *Mrs.*, *Jr.*, *Sr.* are not spelled out if accompanying a name. With this exception, in all kinds of work all titles should be spelled out when preceding a surname without initials or when standing alone, as, 'the Admiral,' 'Professor Smith,' 'Doctor Brown.' All military titles may be abbreviated, but only the more familiar naval titles, such as *Admiral* and *Captain*. Now that the grade of Commodore on the active list has been abolished, there is greater chance that *Com.* will be rightly interpreted to mean *Commander*, but it would better not be used. It is the safer plan not to abbreviate christian names, (except by the use of initials,) even in newspaper work; though *Wm.*, *Benj.*, *Chas.*, and the like may sometimes be used in such places as lists of names set in half-column measure, others like *Hy.*, *Jno.*, *Jos.*, are clearly objectionable anywhere.

In the absence of information as to the practice of a firm or corporation, use *Co.* if preceded by &; otherwise spell out, *Company*. In this detail the careful printer will follow the copy furnished to him for advertising or job work, so that the writer should put it as he wants it.

Names of States and Territories are to be spelled out in books, generally to be abbreviated elsewhere, although some authorities advise always spelling out Alaska, Idaho, Iowa, Maine, Ohio, and Utah. In the matter of the following, you may take your choice: Ari., Ariz.; Col., Colo. (the latter being preferable to avoid confusion in ms. with Cal.); Ok., Okla.; Or., Ore.; Pa., Penn. The weight of usage favors Conn. rather than Ct.; Kan. rather than Kas. or Ks.; N. C., S. C., N. D., S. D., rather than N. Ca., S. Ca., N. Dak., S. Dak. In the case of Miss. and Mo. many readers have to stop to think which is which, and they would better be spelled out as a general thing. Whether on an envelope or anywhere else, Phila. and N. Y. (for the city) are bad form,—also S. Francisco, Cincin., Prov., or for that matter any other abbreviation of names of cities. Ont. is preferable to P. O., and Que. to P. Q. 'United States' should be spelled out except in U. S. A. (Army) and U. S. N. (Navy).

The names of the months, except March, April, May, June, and July, may be abbreviated when printed with the day of the month, as 'Oct. 29, 1904,' but except in newspaper or other work where space is of much importance, it is better to spell them all out. Mar., Mch., Apr., Jne. and Jly. are tabooed except in very narrow columns.

Write 2d and 3d rather than 2nd and 3rd.

The abbreviation 'Xmas' for 'Christmas' strikes some people as irreverent.

No reason appears for using '&c' instead of 'etc', or for doubling 'etc.'

De Vinne says: "Abbreviations like *dept.* or *dep't.*,

gov't., *sec.*, *sec'y*, or *sect'y*, *pres't*, and *treas.* are indefensible in any kind of pamphlet work or job work when they appear, as they usually do, in open line with ample space. Even in hurried job work abbreviations like these are damaging to the reputation of any printing-house. They often appear in the engraved headings of official letter-paper and in the display lines of job printers, so made with the intent to put many words in one line of large letters, in places where the words would have been clearer and more comely in two lines of smaller letters."

In abbreviation by the use of figures there is wide variation. Only the most general rule can be laid down: Avoid it in book and magazine work; use judgment in job work; favor it in newspaper work. The Boston Advertiser goes so far as to use 2, 3, etc., as, 'There were 2 horses,' but this seems an unwarrantable practice, for all the numbers up to ten are short words and the argument for using figures rests on considerations of space. The Boston Globe rule seems more reasonable, —to spell out all numbers under 10 and use figures for everything above nine, except that figures are to be used for street numbers, numbers of wards, precincts, stations, etc., the time of day, market reports, statistics, dimensions, chapters, sections, latitude, longitude, temperature, ages, score or time records in sporting contests, dates, and before 'per cent.' The Globe uses figures for money to the amount of 10 cents or more, except in such sentences as, 'It will cost three or four hundred dollars.' In the case of even dollars, '$8,' and not '$8.00' is the rule. Of course figures are not used in general phrases like 'one in

a hundred,' 'nine times out of ten,' 'a thousand and one,' 'more than a million.'

The use of ordinal and cardinal numbers is to follow the same rule in the Globe office, as, 'the ninth' or 'the 11th' anniversary. It may be questioned, however, whether harmony would warrant an exception to the rule, even in newspaper offices, when numbers above and below the line occur in the same sentence. It seems inconsistent to say, 'There were nine women, 11 men, and two children on the boat;' or, 'The eighth and 12th men in the line were conspicuous.'

J. S. Cushing & Co., who excellently print so many books, spell out all numbers of less than four figures, and all round numbers, meaning by 'round numbers' hundreds, thousands, etc., and multiples thereof. They direct, though, that when numbers occur in great frequency in a single paragraph or chapter, all are to be set in figures, and that round numbers shall be set in figures when coming in close contrast with numbers not round.

They would spell out '2300' as 'twenty-three hundred,' not, 'two thousand three hundred. The usual book practice, however, is to insert the comma when four figures or more are used, '9,876,' but newspapers frequently make it five or more, '9876,' '19,876.' The Chicago Society of Proofreaders would omit it from any number of a thing and print 'No. 11220 Michigan avenue,' 'Policy No. 25437.' They use the comma in numbers of five or more figures.

Figures should be used anywhere for records of votes and for degrees of heat or specifications of gravity, but words are better for degrees of inclination.

The strict rule is that a sentence must never begin

with figures. But for newspaper purposes it is permissible to begin with figures that would take much space if spelled out, though it is better to say, 'During the day 49,408 persons passed through the gates,' than '49,408 persons passed through the gate during the day.' Even in newspapers, too, it would be better to spell out 'twen tieth century,' rather than '20th century,' and 'XXth century' is objectionable.

The shorter numerical names of city streets are in general writing best presented in words, but anything beyond 100th Street is best put in figures. Most newspapers would use numbers altogether and omit 'No.' before the house number.

In general matter fractions are usually better spelled out, but not in statistical matter.

The tendency is away from the Roman numerals. 'George the fourth' or 'the fourteenth Louis' suit many writers better than 'George IV.' or Louis XIV.' Few readers grasp the Roman numerals without conscious thought and it is better to avoid them.

PUNCTUATION.

It is the duty of every writer to punctuate his own copy to the best of his ability. To be sure, periodicals and newspapers employ editors who have among their duties the task of preparing all copy for the printer, proper punctuation included, and book publishers may similarly see that ms. is edited, but this means work for somebody, drudgery that the writer might lessen without the slightest inconvenience to himself. Furthermore, if the main purpose of punctuation is to make the meaning clear, it is as important to the writer himself that he shall

use the punctuation he intends as that he shall use the words he intends.

Some misinformed people entertain the notion that punctuation may be left to compositors and proof-readers. Even if this were a valid assumption, yet it is to be remembered that the eye of the compositor cannot see far ahead of the word he is setting, so that without sacrificing speed and losing money, he cannot do the punctuating, and if the proof-reader is to do it, the matter will have been set before it reaches him, and after that all changes are laborious and costly. When in doubt, however, leave out a point rather than insert it. Benjamin Drew, himself a proof-reader of long and varied experience, says in his book on Pens and Types: "A manuscript that is over-punctuated occasions more perplexity than one that is scarcely pointed at all."

Punctuation is far from being one of the exact sciences. Opinions differ widely as to many of its problems and whole books have been devoted to the subject. It is not to be expected, then, that a few paragraphs here can cover it. All that will be attempted will be to lay down a few general principles, call attention to some of the errors more commonly committed, and discuss two or three questions that frequently perplex writers.

The best way to learn to punctuate is to take a well-printed book and ask yourself the purpose of all the punctuation marks in as many of its pages as you can find time to study. The use of some of them will be found to be arbitrary, conventional, and their mastery is simply a matter of memory. Others have a genuine significance, mean something, and to understand their

meaning is to grasp the science. The old idea that they were intended to aid the reader's eye for the benefit of the listener's ear, has been almost wholly abandoned. It is now generally admitted that their purpose is to aid in explaining the writer's meaning to the reader, and that they are what may be called grammatical auxiliaries. Therefore to use them correctly, the writer must understand the grammatical relations of the things punctuated. It is not necessary that he should be able to formulate this understanding, for many writers intuitively punctuate well without the ability to explain why, but intuition is not infallible and the best grammarian is usually the best punctuator.

This is particularly the case in the matter of the comma, for the comma is pre-eminently the grammatical punctuation mark. The authorities disagree as to some of its minor uses, but the one important thing is clear, that the prime purpose of the comma is to help out the eye when the grammatical relations of the words are not evident at a glance.

The common obscurities thus to be clarified by the comma come (1) when the idea is not unfolded in the normal, consecutive manner, (2) when words are introduced not essential to the meaning, and (3) when words are omitted.

Recall the characteristics of the simplest complete statement. It must contain words denoting (1) a thing, and (2) a state, whether a state of action or rest, activity or passivity, and for our purpose even mere existence (denoted by *am* and its forms) may be deemed one of these states. The thing may be material, e. g. 'stone,'

or immaterial, e. g. 'soul,' or 'to be brave'; it may be one or many, but for punctuating purposes it should be treated primarily as a unit; it may be denoted by one word or many, but should also be treated as as a unit.

Both thing and state may be unrestricted, or either may be variously restricted. Note the process of restriction in the following sentences, in which for the sake of illustration the thing and its restrictions are kept in one pair of brackets, the state and its restrictions in another, and the restrictions are put in italics:—

[Man] [breathes.]

[*The* man] [breathes *air*.]

[*The* man *named John*] [breathes *hot air*.]

[*The young* man *named John that sits on the platform*] [breathes *slowly the hot air that comes from the window*.]

In simple statements like these no commas are needed. The grammatical relations of all the words are clear at a glance. (1) The idea is unfolded in normal, consecutive manner. (2) No words are introduced not essential to the meaning. (3) No words are omitted.

When there is deviation from the normal in any one of these three particulars, the comma comes into play. The sentence just written shows a deviation in the first particular, for its normal order would have been, 'The comma comes into play when there is deviation,' etc. So we get the rule that words, phrases, or clauses out of their normal place must be set off by commas.

Much of language is purely explanatory, and in this may be included that which is in the line of comment. This, too, is to be set off by the comma. For example, the phrase in italics in the following sentence may be

classed as explanatory: 'John, *who is tired*, walks slowly along the road.'

Conjunctions are the words most commonly omitted with the result that the comma is necessary. In 'John, James, and Henry' the 'and' is omitted between 'John' and 'James.' Authorities differ as to whether in such phrases the comma should be used between the last and the next-to-the-last noun, but the better printed books insert it.

The statement by F. Horace Theall of these fundamental principles for the use of the comma may be helpful. "Any form of expression," he says, "that turns aside from the continuous idea in any way necessitates pointing." So he makes this his basic rule: "Insert a comma after each slightest disjuncture in the grammatical construction of a clause or sentence, but not when there is no such disjuncture." From this he derives four other rules, which he believes cover every possible case of question provided they be kept in mind and used for analogical determination: "1. When the conjunction is omitted between two words where it would ordinarily be used. 2. Before and after a group of words inserted independently, or so that the rest of the sentence would be grammatically complete without them. 3. After a word or group of words independently beginning a sentence. 4. After each but the last of a series of words or phrases each of which has the same connection with what follows." De Vinne puts it even more succinctly: "Use commas only where they will be of service in unfolding the sense. In case of doubt omit the comma."

When two or more clauses of a sentence are not so

closely connected as to admit the use of a comma, a semi-colon may be used. The tendency however is to discard the semi-colon and the colon as well. Wherever the comma can serve the purpose formerly effected by the semi-colon, preference is given to the comma. If the colon and semi-colon are used, it is surely worth while to use them intelligently, and not indiscriminately, for their object is often only to express fine shades of meaning, and this requires a clear understanding of the exact significance of the points themselves. Especially obnoxious is the habit many people have, of writing these points so carelessly that the compositor cannot tell which of them is meant.

It was the old rule to use the colon when introducing a speech or quotation consisting of more than one sentence; before a series of propositions or statements formally introduced by *as follows*, *namely*, *thus*, etc.; and before a short quotation formally introduced. Nowadays its place is generally supplied by the dash, but careful writers will still employ it, though more sparingly than of old. When the colon introduces a quotation containing more than one sentence, a new paragraph should begin, but if only one sentence is quoted, (except in the case of quoted conversation,) it is usually 'run in,' as the printers say. If the new paragraph is made, the colon is followed by a dash; if not, the dash is omitted.

The dash, in addition to superseding the colon, is now much used in place of the parenthesis, as in these sentences:—

'Approach and read—for thou canst read—the lay.'

'A single phrase—sometimes a word—and the work is done.'

Note the difference in the use of parentheses and brackets. The use of brackets is restricted to interpolations, corrections, notes, or explanations by writers in quotations from others or by editors in editing works.

Put a period after every sentence that does not require an interrogation or exclamation point; after every abbreviated word that is not abbreviated by an apostrophe for letters omitted; after Roman numerals. When an abbreviation ends a sentence, only one period is required to mark the elision and the pause, but any other point required by the construction of the sentence should be inserted after the period. In books printed at Edinburgh, and in most English publications, the period is omitted after abbreviated words that retain their last letters, as 'Dr,' 'Mr,' etc.; but this practice has never obtained to any considerable extent in America. Of late years it has been the fashion to dispense with periods at the ends of lines on title pages, in display advertising, and in job printing, but there are no accepted laws on the subject and it is a matter of individual fancy.

An indirect question should not have an interrogation mark after it.

Oh! always requires the exclamation point immediately after it, save when the sentence has an exclamation point at the end. *O* should never have the point immediately after it.

The fashion changes in punctuation as in everything else. It is the fashion now to use capital letters sparingly; once every prominent word was capitalized, and the

style may still be seen in the letters of very old people. Fashion also now frowns on the use of italics to emphasize single words. For this purpose they are now used with propriety only in the case of words distinctly foreign. They are still permissible and convenient, however, for words and very short phrases used as examples, etc., in text books and books like this. It will be noticed that I have used them thus to some extent, though employing the single 'quotes' frequently for even single words or abbreviations, and generally for phrases. Italic type faces do not wear so well as roman and when the two are used together on long runs of the press or for several editions, the italic shows the effect more quickly. Furthermore, type-setting machines are ordinarily equipped with only the roman faces, and italicized words have to be inserted by hand, which costs time and money. In few offices of newspapers set by machine would it be done at all. Many people, especially women, have a habit of underscoring in letters words they wish to emphasize, and those who have acquired the habit find it hard to bear in mind that the printer will set underscored words in italics. Therefore it is not wise to acquire the habit.

The Standard Dictionary's rules for using the possessive are: "Nouns in the possessive case are formed by adding *'s* to the nominative singular and to irregular plurals, and an apostrophe only to the regular plural, as *John's* book, *men's* souls, *boys'* shoes. Pronouns in the possessive case have special forms, as my, his, her, its, our, ours, your, yours, their, theirs, whose. 1. Singular monosyllabic nouns ending in a sibilant sound (s, x, ce, se or dental ge) add the apostrophe and s, except when

the following word begins with a sibilant sound, as James's reign, Jones's hat, a fox' skin. 2. Singular dissyllabic nouns ending in a sibilant sound add the apostrophe and s, unless the sibilant is preceded by another sibilant or the last syllable is unaccented, as Porus' defeat, Moses' face, Jesus' disciples, Laplace's theory, Hortense's fate. 3. Singular polysyllabic nouns ending in a sibilant sound add the apostrophe and s only when a principal or secondary accent falls on the last syllable, as Boniface's mistake, Quackenbos's Rhetoric, Orosius's History."

Probably quotation marks cause more serious errors in the daily newspaper than any other of the marks of punctuation. It is a common thing to see a quotation begun and never ended. Often the misuse of the marks puts the responsibility for the words on the wrong person and sometimes it is impossible to tell who is responsible for them,—the writer, the speaker, or some third person quoted by the speaker. The fault is usually that of the writer, sometimes that of the compositor. The proofreader cannot be blamed, because of the disconnected way in which newspaper proofs usually come to him. The writer should be very careful to make the quotation-marks large and clear, that they may not be mistaken for commas or apostrophes. The compositor should exercise equal care. It is the American custom to have double marks precede and follow direct quotations; where one quotation occurs within another, single marks only should be used. In England this is reversed. If the quotation does not begin a paragraph, none should be made before its close. Every new paragraph or stanza of the quota-

tion should have the beginning marks, but only the last should have the closing marks. A paragraph of a quotation within a quotation has both double and single marks at the beginning, but only the single mark at the end, unless it closes the whole quotation, when it has both single and double. Do not use the marks in indirect quotation. This is wrong: He said that "the road was rough." In quotation do not repeat typographical errors and mis-spellings unless you wish to copy the original precisely for some special reason such as to hold printer or author up to ridicule.

In the conversational parts of a story let each quotation begin a new paragraph if the paragraph introducing it contains more than three or four words; make a paragraph at the end of each quotation, unless it is followed by a short narrative sentence having for its subject the speaker of the quotation.

Quotation marks are needless if the quoted matter is set in different type, or in the same type without leads, as a solid paragraph in leaded matter.

Practice differs much as to the titles of books, plays, musical compositions, periodicals, and newspapers. The tendency is toward printing them all in roman, distinguishing them only by the use of capitals. Yet it is common to use quote-marks or italics, as fancy dictates.

For reference to notes the use of superior figures is now preferred, unless there are many notes to any one page, in which case letters may be substituted. If the old style is preferred, the marks are employed in this order: 1. Asterisk, or star, *. 2. Obelisk, or dagger, †. 3. Double obelisk, or double dagger, ‡. 4. Section, §.

5. Parallel, ‖. 6. Paragraph, ¶. 7. Hand, ☞. When more than seven occur on a page, the marks are doubled, or even trebled, in the same order.

The Stylebook of the Chicago Society of Proofreaders succinctly and admirably disposes as follows of the subject of the division of words. "Follow the American rule of dividing words at the end of the line according to pronunciation rather than the British rule of dividing on the vowel or to show derivation. The dictionary in use in any particular office should be followed unless otherwise directed. Where a vowel constitutes a syllable in the middle of a word, place this vowel in the first line, as promi-nent is preferable to prom-inent, quali-ties to qual-ities, particu-lar to partic-ular, dili-gence to dil-igence, sepa-rate to sep-arate, etc. Exceptions: In words ending in -able or -ible, the single vowel should be carried into the second line. There are frequent instances where a particular division of a word will aid the reader in its pronunciation at first sight, obviating a faltering or repetition, as pro-gress, verb, and prog-ress, noun; distribute, verb, and distri-bution, noun; pre-fer, verb, and preferable, adjective. Never divide a word pronounced as one syllable, as 'changed,' 'drowned,' 'dipped,' etc. Avoid all two-letter divisions except in very narrow measures or where very large types are used. Avoid having three or more successive divisions at the ends of lines. The addition of s to form the plural of a word—as horses, fences, etc.—does not justify a division on the last portion so formed, as, circumstan-ces, etc. Avoid all such divisions."

Won't, *can't*, *sha'n't*, and *don't*, pronounced as one

syllable, are printed without division; *did n't*, *could n't*, *would n't*, *should n't*, two syllables, are divided. *Its* is the possessive pronoun; *it's* is the contraction for *it is*.

Rules about compounding words have been multiplied until they are a vexation to the spirit. Whole books have been devoted to the subject. Yet no two authorities agree, and no one authority finds it easy to secure consistency in his own system. In view of the uncertainties and differences, it will suffice the needs of most writers to fix in mind a few general principles and leave the rest to intuition. As a rule, then, consolidate simple words that together convey but one idea, as, snowstorm, upstairs, downstairs, schoolhouse, halfway, headquarters, highroad, railroad, anything, nowadays, forever, bookcase. When two ideas are to be conveyed, so closely associated as to depend on each other, ordinarily use the hyphen, as, lieutenant-colonel, son-in-law, half-dollar, proof-reader, long-suffering, good-looking, light-haired. If the ideas are distinct so that the meaning will be as well conveyed by separated words, do not use the hyphen, as boat race, post office, supper table. The distinction is well illustrated by second-hand, meaning not new, and second hand, a part of a watch. The tendency is against the hyphen, many words now being consolidated that were once linked by the hyphen, and others once linked now being written separately. For instance, though the book authorities still commend to-day and to-morrow the newspapers are printing today and tomorrow, which is the sensible thing. The more of purely arbitrary punctuation practices we can get rid of, the better.

Opinions so differ in the matter of capitalization that

to try to generalize would be rash. It is safe only to repeat that the tendency is toward greater use of small letters. As to specific perplexities it may be said that there is authority for using lower-case letters for seasons of the year; points of the compass; such titles of address as 'sir,' 'miss,' 'lord'; collegiate degrees when spelled out; such designations as 'congressmen,' 'representatives,' etc.; any titles not meant to specify some particular person. Words of geographical or kindred description after proper names, as, 'Mystic river,' 'Casco bay,' 'Erie railroad,' 'Long beach,' are more likely to be found beginning with small letters in newspapers than in books. Capitals are, with propriety, used much more freely in job and display work than anywhere else.

No two printing offices punctuate exactly alike. If you habitually write for any one, study its output if you would master its style.

PROOF-READING.

To make sure that printed matter shall appear as you wrote it, or as you want it to appear, you must stipulate with the printer that he shall show you a proof, which is a rough print made as soon as the type is set. Unless this stipulation is made, you can make no just complaint if errors have crept in and have been unobserved. Newspapers almost never submit proofs to contributors unless they are especially requested, but the request will almost never be refused. Job printers, too, often do not of their own accord send proofs. Some of the magazines send them without the asking, and some do not. Book printers usually take the trouble to consult the author's wishes,

and although the printer's bill covers the cost of good proof-reading, every wise author will verify the work.

It should be the writer's aim to have his copy before it leaves his hands, just as he wants it printed. Changes in proof that could have been avoided by care with copy, make a needless cost and a sheer waste to somebody. If the writer is paying the printer, such changes are at the writer's expense, and they often make not the least considerable item in the bill. If the publisher, whether it be of book, magazine, or newspaper, pays the charges, the writer that has been careless, inflicts on him the unnecessary loss. Of course the look of a thing in print is often different from its look in manuscript, and then changes may be pardonable, but it is the duty of the literary workman to try to realize beforehand how the types will make his sentences read, and the better workman he is, the less work will he make the printer.

Except in the case of fine job work, proofs are usually taken by laying damp paper on the type as it stands on the imposing stone, getting the impression by pounding with a mallet on a wooden block, 'the planer,' which gives what is known as a 'stone-proof,' or by the use of a 'proof-press,' where a large felt-covered iron cylinder is rolled over the type. In either case the damp paper does not take a sharp impression and therefore it is often hard to tell defective letters in the proof. When in doubt, mark. Proofs of half-tone or line engravings are also imperfect unless the plates have been locked in a chase and put on a press, but proofs of steel engravings are usually distinct.

The first proof is known as the 'galley proof' because

it is taken from the type while yet in the 'galley' or frame, and not made up into pages. The printer's proof-reader corrects on it the compositor's errors, and then it is known as 'foul proof.' If the errors are many, they may be corrected in the type before any proof is submitted to the writer. If not, the writer also makes his changes on this first proof.

It is better to correct proofs with ink than with pencil, especially when they are to be sent to a distance, as pencil marks are likely to become illegible. The author should never rub out proof marks with an eraser, but if he wishes to cancel them, should draw a line through them.

In making corrections, every alteration in the matter should have a corresponding mark in the margin,—not between the lines. Use the margin nearer the error. When corrections are so numerous at one spot as to cause liability of misunderstanding, strike out all the altered matter and re-write in the margin, with great care, just as you want it printed.

Errors will be found to be of five classes: Too much matter,—usually 'doublets'; too little matter—'outs'; the wrong matter,—bad spelling, wrong letters, letters of a different font; misplaced matter,—letters upside down, transposed, etc.; matter wrongly arranged,—wrong spacing, leading, indention. The errors hardest to detect are wrong font and inverted letters. Wrong font letters are to be distinguished by differences in size, shape, and shading. Capital O's and ciphers, letter l's and figure 1's are the easiest to confuse. Inverted n, u, b, and d are to be distinguished from u, n, q, and d, by the serifs,

the small projections at right angles from the sides or stems of the letters. Inverted o, s, x, commas, apostrophes, and colons are easily overlooked. In the following pairs the first letter of each is right side up, the second wrong side up: n n—u u—b b—q q—p p—d d —s s—x x—, ‚—' '—: :. Novices often forget that the logotypes fi and ffi should be used for fi and ffi; these, however, are rarely found in job fonts, otherwise known as display type. Notice that the comma follows a letter closely; the semi-colon and colon are separated from it by a thin space; the period is followed by a thick space. In reading displayed work, it is important to see that the short lines, rules, dashes, and ornaments are in the center, if that was the purpose. Novices are likely to find it wiser to make by itself the examination for wrong indention of paragraphs, wrong leading between lines, and kindred errors in matters of uniformity.

Proof is read in the printing office by two persons, one who reads the proof itself, the proof-reader, and one who reads the copy, the copy-holder. In book offices the copy-holder reads aloud from the manuscript while the proof-reader looks down the proof. In newspaper offices, where time is more precious and the utmost accuracy not so essential, the process is usually reversed, the copy-holder being the listener. The writer, being thoroughly familiar with the subject matter, can safely read proof by himself, but where figures and names are plenty, he will find the help of a friend useful.

If you feel obliged to strike out a single word from proof, try to insert another, if possible of about the same length and in the same line, or at least in the same

sentence. The insertion of several words, or the erasure of several, may necessitate the rearranging of many lines and so make a good deal of trouble if the paragraphs are long and the change does not come near the end of one. The addition or subtraction of words enough to make an even line does little harm, except in page proofs. When a cross-line is inserted in newspaper proofs, try to take such words for the cross-line that the next word after is one that begins a line. By the way, the proper marks for such cross-line are paragraph marks before and after the words to make it, with a continuous line drawn under those words from ¶ to ¶. The best newspaper practice is to have these cross-lines not 'break,' i. e. to take only enough words to make one line in the heavy-faced type used for them.

Never hesitate to use the proof marks to be found in the rear of dictionaries. They will be understood by every printer.

When the equipment of a printing office is overtaxed or when there has not been time to distribute forms that have been printed, single letters of display type may be 'picked' from standing matter for use elsewhere, being temporarily replaced by 'turned' letters of the same size, which in any proof that chances to be taken of the standing matter will show up like this ▪. These 'turned' letters may also appear in freshly set forms, to be replaced before the form is run. They are not errors and need not be marked, but of course page or press proofs must be scanned to see that they have been replaced.

A good proof-reader will correct evident errors in grammar or diction. When he is in doubt about some

sentence. The insertion of several words, or the erasure of several, may necessitate the rearranging of many lines and so take a good deal of trouble if the paragraphs are long and the change does not come near the end of one.

The addition or subtraction of words to make an even line does little harm, except in page proofs. When a cross-line is inserted in newspaper proofs, try to find such words for the cross line that the next word after is one that begins a line. By the way, the proper marks for such cross-line are paragraph marks before and after the words to make it with a continual line drawn under those words from ¶ to ¶. The best journalistic practice is to have these cross-lines not break, i. e., to take only enough words to make one line in the HEAVY-FACED TYPE used for them.

Never hesitate to use the proof marks to be found in the rear of dictionaries. They will be understood by every printer who understands his business.

When the equipment of a printing office is over taxed or when there has not been time to distribute forms that have been printed, single letters of display type may be picked from standing matter for use elsewhere, being temporarily replaced by 'turned' letters of the same size, which in any proof that chances to be taken of the *standing* matter will show up like this ⊟. These turned letters may also appear in freshly set forms, to be replaced before the form is run. They are not errors and need not be marked, but of course page or press proofs must be scanned to see that they have been replaced. A very good proof-reader will correct evident errors in grammar or diction. When he is in doubt about some

[EXPLANATIONS: The brackets, [and], mean *move toward*; 'centre', *put in centre of line*; the *dele* sign, ⁊, *remove*; ✕, *insert space*; x, *bad letter*; ⊥, *space sticking up*; tr., *transpose*; |-|, *hyphen* (use perpendiculars on each side of hyphen or dash); ¿, *inverted letter*; Qy, *query of reader*, accepted by author by drawing a line through it; inverted carets, *showing apostrophes rather than commas*; l. c., *lower case*; ⌣, *less space*; ⊡, *indent, making paragraph*; w. f., *wrong font letter*; ⌢, *bring together, no space*; stet, *elided word with dots under is to stand*; slanting lines, *dropped letters*; roman, *not Italic* ('Ital.' would have been the reverse); lead, *insert a lead*; spacing, *bad spacing of line*. The other marks are self-explanatory. 'Caps' would have indicated *capital letters*; s. c., *small capitals* An omission of several words would have been marked, 'Out — see copy.'

change or wishes to call the author's attention to what may or may not be an error, he puts a question mark, ?, or Qy., for 'Query,' in the margin, next the mark indicating his idea of the desired change, if he ventures any. In that case it is the author's duty in the first place to draw a line through the ? or *Qy.*, to show that he has noticed it. If he wants the proof-reader's suggestion to stand, he does nothing to it, the line through the ? or *Qy.* being approval enough. If he disapproves the correction, he draws a line through that also. It wastes time to discuss the matter with the proof-reader. He wants merely a Yes or No.

After the corrections on the first proof have been made, another proof is taken, known as the 'revised proof,' or, more commonly, the 'revise.' In fine book work, a third 'revise' is frequent, and sometimes four, five, or even more 'revises' are necessary, but of course every new proof means additional expense to somebody. After the last galley-proof has been corrected, book or magazine matter is made up into pages, and then 'page proofs' are taken. Frequently these are the first proofs submitted by book publishers to the author, and doubtless they have found by experience that in most cases this is safe, but any writer who expects to make changes in the text, should stipulate that he have the chance to do this on galley proofs. When the matter has been made up into pages, the addition or subtraction of a single line may mean that every following page to the end of the chapter must be 'run over,' i. e. have matter taken from or added to top and bottom. For this reason changes in page proofs are more costly than in galley proofs. For the

same reason illustrations must be inserted in galley proofs rather than in page proofs. If by some mischance proofs of illustrations do not come from the printer along with the galley proofs, for pasting in the proper place, the printer should at once be informed, and the galley proofs should not be returned until the proofs of illustrations are in place, or unless the galley proofs are plainly marked, 'Here illustration to come.'

If an author has received galley proofs, he should not be content with reading these alone, for in the make-up into pages errors are easy. In reading page proofs it is important to see that no lines have been transposed; that no lines have been omitted, especially at the bottom or top of pages; that the running heads are correct; that the folios are in proper sequence and at the right corners; that the end letters of lines, and particularly punctuation marks, have not dropped out or been transposed.

In book-work the last proof of all is the foundry-proof, made from the electrotype plate. It can be distinguished by the heavy black rule around the page made by the metal guards that hold the type while the cast is taken. Sometimes it is marked 'F.' Changes in plates are difficult, costly, and sure to injure the plates. They should not be asked unless the errors are vital.

Book, magazine, and job printers usually submit the copy with the proof and when this is done the copy should always be returned with the proof. If the first proof is sent with the 'revise,' both should be returned. If two identical proofs are sent with the copy, one having the proof-reader's corrections, the intention ordinarily is

that the author shall put his changes on the foul proof, retaining the other for reference, or against the loss of the corrected proof. He will do well to duplicate on it the corrections of the foul proof.

In these days few publishers make their own books. The printing office may be in another part of the city or even in another State. Therefore, to save time, letters about corrections should be sent to the printer and not to the publisher.

On returning to the printer a proof of job work, mark it 'O. K.' or 'O. K. with alterations,' and your name or initials, that he may know the proof has been seen by the right man. Never send an oral message by boy, in the matter of changes or corrections.

Count the letters, punctuation marks, and spaces on the page of an ordinary novel, and you may be surprised to find that there are between one and two thousand pieces of metal in its composition. It would indeed be strange if every one of these should be accurately placed on the first attempt. The wonder is not that many changes may be required, but that good compositors can furnish such clean proofs. The chance for error is indeed so great that accuracy should never be assumed, and there should be no complaint that error is present. Eternal vigilance is the only safe rule for anybody who has to do with printers, not because they are more fallible than anybody else, but because the chance for them to do the wrong thing is so great. Give them credit for the surprisingly large percentage of accuracy.

HANDWRITING.

Cultivate a rapid style. Avoid flourishes; they waste

time and effort. Expert telegraphers learn to write without taking the pen from the paper, connecting words by continuous lines, a method that can be abused but that can be usefully employed to some extent.

Whether backhand writing or vertical writing is more or less beautiful than the forward hand, it is said that a man who writes either rapidly can turn out more legible copy when pressed for time than a writer of the forward hand. Backhand writing, however poor, can always be easily read.

With the coming of the type-setting machine, legibility in writing ceases to be a convenience and becomes a necessity. The cost of machine and operator is such that no employing printer can afford the time required to decipher bad copy. He must insist on copy as legible as reprint.

Writer's cramp, a formidable and distressing malady, is a spasmodic action of the muscles of the hand or forearm so that the fingers refuse to obey the will and writing becomes impossible. The exciting cause is usually chronic muscular fatigue, and this is due not so much to the amount of writing as to the mode. The muscles of the arm are largest at the shoulder, smallest at the hand, and it is the exclusive use of the small muscles moving the hand that may produce writer's cramp. If all persons wrote from the shoulder, the malady would disappear. The importance of noticing its early symptoms is great, for the disease is insidious in its approach, is progressive, and in its advanced stage is very hard to cure. The trouble most often begins with a peculiar feeling of weariness in the hand after writing a long time.

The hand also sometimes feels cold with no apparent cause. Another early indication is a tremor in the fibres of the muscles. One of the most common symptoms is pain in the middle finger, extending soon across the hand and then between the thumb and first finger. If no attention is paid to this warning, no rest taken or no change in the position assumed, the pain increases and after a time extends into the forearm and then into the shoulders. Even the head and back may be affected, through sympathy. The writer who becomes conscious of these early symptoms should at once consult a specialist in nervous diseases. This one was formerly deemed incurable, but since massage has come into vogue, many cures have been effected. The massage must be applied in a special manner by an expert. Several instruments have been invented for relief and to enable the sufferer to continue his employment during treatment. As a rule, though, the physician insists on complete rest.

Of course the wise thing is to avoid the disease, by taking precautions upon the first appearance of any symptoms, if not beforehand. The simplest precaution is to learn to use the penholder in varying positions, between different fingers. More rest is found in holding it between the middle and fourth fingers than in almost any other way. It is prudent not to use a smooth penholder, but to use one with a slightly roughened surface. Cork holders are admirable for precaution or relief. A useful device is to strap a pencil or stylographic pen to the holder by means of rubber bands, covering them with a piece of chamois leather. With a little ingenuity many combinations of pens, holders, and pencils can be made,

to bring into use different muscles, which is the real secret of how to avoid writer's cramp. Many writers save themselves from it by simply increasing every year the size of the penholders used.

Steel pens, from their lack of elasticity, are to be avoided by any one who writes a great deal. Gold pens, with broad, soft nibs, are preferable, as they can be moved with much less effort. Pencils—if not too hard—and stylographic pens are still better, because no particular angle has to be maintained between the point and the paper, and the position of holding them can be quickly varied. The writer who holds his pen tightly, must feel more fatigue in his fingers and wrist than one who holds the pen lightly and goes over the paper smoothly and easily. Write as much as possible from the shoulder, using the fingers mainly as guides, allowing them to press against the pen with just enough force to prevent it from slipping. All specialists who treat writer's cramp agree that tobacco and alcohol act very injuriously and are to be shunned by everybody predisposed to the disease. This is of especial importance to authors, critics, and journalists, and the warning should not be neglected.

ABBREVIATED WRITING.

A knowledge of shorthand is of use to every literary worker, but it is not indispensable. Even to the newspaper reporter it is much more a convenience than a necessity. On the rare occasions nowadays when anything is to be reported verbatim, professional stenographers are always available, so that the regular reporter rarely gets a larger salary or is more secure in his position because of a knowledge of shorthand. When

seeking employment, he is seldom asked if he is a stenographer. Yet some acquaintance with shorthand will prove a convenience to anybody, and I should advise any literary worker to master its principles. That is very quickly done. A few hours' study of any of the little text books will suffice to show how to do it; the doing of it perfectly will take as many months as the learning how took hours. For it is a matter of practice, practice, practice, and then more practice. How much of this will be worth while, depends on the student's aptitude and his needs. Some persons acquire speed and accuracy in a comparatively short time; others have no aptitude for it, just as some people have no musical ear. One thing, however, is sure,—that it is not worth while to learn how to make shorthand notes without acquiring equal facility in reading them.

Whether it pays to make use of shorthand in part, is a mooted question. Probably the answer depends on the faculty of the person concerned. Some writers could advantageously use the shorthand contractions for all the common words, where others would find a net loss of time through inability to read quickly the writing thus abbreviated. Indeed, this is probably the truth concerning all the various systems of abbreviated writing that have been devised. Therefore, in telling something about them, I give no sweeping counsel in their favor, but submit the information for the use of those who may have the faculty for using it.

To mix long and short hand, it is by no means necessary to do any considerable amount of memorizing at the start. From any shorthand textbook, (to be found in the

public library or bought at small cost,) copy into a pocket note-book such symbols as may be deemed useful, and begin by using a few of them. From time to time add others, and so almost without exertion you will acquire much.

Longhand contractions are more commonly used by British newspaper men than by ours. The copy is sent to the compositor without re-writing or expanding. Whatever will convey the sense of the writer's meaning, is deemed enough for the compositor's intelligence. To get rid of inconvenience from varieties in contraction, a committee composed of Isaac Pitman and other shorthand experts was appointed at the Shorthand Congress in 1887 to draft a standard list of contractions for the use of both writers and printers throughout the country, and their report, as tabulated on the next page, met with favor.

In using these contractions on a typewriter, a hyphen or apostrophe should be placed between the body of the word and the letter that represents its termination, as how-r, tho't.

The committee's report said that comparison showed these contractions would save from 20 to 30 per cent. Still further saving can be made by omitting superfluous terminal letters, such as 'e' in 'give'; the second 'l' and 's' in such words as 'will' and 'pass', the letter 'e' following 'b', 'd', and 'r' in words like 'because', 'demand', 'return'; and the same letter in 'father', 'latter', 'loved', etc.

Another method of abbreviated writing consists in dropping part of the letters of most of the words. A number of words can be represented by one letter, as 't' for 'the'; 'i' for 'it'; 'c' for 'can'; 'b' for 'be'; 'n' for 'no'.

LONGHAND CONTRACTIONS RECOMMENDED BY COMMITTEE OF THE BRITISH SHORTHAND CONGRESS.

WRITTEN	PRINTED	WRITTEN	PRINTED
V	the	xtry	extraordinary
t	that	evg	evening
f	for	evy	every
o	of	fm	from
h	have	furr	further
y	you	genl	general
w	with	govt	government
r (above the line)	termination "ever" as howr, whichr, whenr, wherr	gt	great
g (above the end of verb)	"ing" as comg, coming	hd	had
n (above the line)	termination "tion," "sion," or "ion"	impce	importance
ce (above the line)	termination "ance," "ence"	impt	important
m	termination "ment"	lge	large
omit "day" in days of week	example: "Mon," Monday	mtg	meeting
ab't	about	mt	might
acc't	account	mg	morning
aftn	afternoon	notwg	notwithstanding
agn	again	obn	objection
agst	against	o'c	o'clock
amg	among	op'n	opinion
amt	amount	oppy	opportunity
bec	because	or	other
bn	been	ot	ought alone as termination, as brot, brought thot, thought, etc
btwn	between	partr	particular
cd	could	qn	question
chn	chairman	sd	said
circe	circumstance	sevl	several
come	committee	sh	shall
difce	difference	shd	should
dift	different	thr	their, there
difclt	difficult	tho	though
difclty	difficulty	thro	through
		togr	together
		vy	very
		whr	whether
		wh	which
		wt	without
		wd	would
		yesty	yesterday
			your

Write in full the short words, of, is, by, or, on, as. From longer words of one syllable omit the vowels; e. g. shd, wld, wrd, sch, grt, vn, cm, sm, tm, bk, nt, bt. Common long words are represented by the first three letters; as, *gen*erally, *rep*resent, *pos*sibly, *tel*egraph, *nec*essary, *mus*ical. The more nearly a word is spelled as it sounds, the more safely may it be abbreviated.

James C. Moffet said of a system he had used for many years that its secret lies in writing only enough of each word—generally the first syllable of it—to suggest the whole, and to leave plenty of space between the abbreviation and the next word to fill in the omitted letters during the first moment of leisure. 'A' is indicated by a dot on the line, and 'the' by a single sloping downward stroke in the usual formation of the word. A dot placed above the line can be substituted for 'I' and this will in no way interfere with the letter being filled in afterward.

Each letter in the alphabet standing alone is used to denote a word, as follows:—

a=all
b=be, been
c=can
d=do
e=ever
f=for
g=give
h=have
i=in
j=just
k=kind
l=life
m=man
n=not
o=of
p=party
q=question
r=are
s=some
t=to, too
u=under
v=very
w=with
x=express, expression
y=you, your
z=zeal
&=and
ch=child, children
sh=shall
th=that
wh=which

Capitals also can be used to denote words, as 'G' for 'God'; 'L' for 'Lord'; 'D' for 'Democrat' or 'Democratic'; 'R' for 'Republican', and so on. Certain letters, generally terminal ones, can be curtailed somewhat and still remain legible; for instance, the letter 't' in such words as 'at' and 'it', may be indicated by a simple upward stroke added to the 'a' and 'i', the omitted downward and cross strokes being traced afterward. In writing words like 'only' and 'daily' the last letter need not consist of more than a short tail.

As a rule words should be abbreviated by writing simply enough of each to suggest the rest, but some words may be best indicated by the first and last letters, with a connecting stroke between on which the missing letters can be inserted without any difficulty, as words like 'said' (s–d); 'did' (d–d), 'men' (m–n); 'success' (s–s). To indicate the plural of nouns or the past tense of verbs, a letter 's' or 'd' can be inserted immediately above the contracted word to which it belongs, this being necessary only when the context will not readily suggest the whole word. To give an illustration of this system, take the following sentence:—

The facts are that New York is the center to which the criminal element of the entire country gravitates, simply because it offers at once a lucrative field for crime and a safe hiding place.

In taking this down, if delivered by a speaker, it would be outlined as follows:

'/ fac r th N Y is / cen t wh '/ crim ele o '/ enti coun grav simp b-cau i of a once . luc fie f cri & . sa hi place.

If care is taken in abbreviating, every stroke made in

the first sketch can be used in the finished report and nothing that you do, therefore, is thrown away.

Any word used very often in a particular speech or address can be specially indicated by one or more letters with little or no risk of proving illegible, but whenever a word is abbreviated in a certain way it should always be so written in future to prevent misreadings.

TYPEWRITING

No man who writes much himself or employs others to write much, can in these days afford to do without the typewriting machine. In gain of time it saves its cost many times over; it saves muscular effort and wards off writer's cramp; it blesseth him that gives and him that takes; it increases the chance of getting manuscript accepted; it insures accuracy. Some newspapers now insist that copy shall be typewritten; all prefer it. Magazine editors recommend it. Publishers' readers delight in it. Every business man wants it.

If the ms. accepted by a publishing house of enterprise is not typewritten, it is at once given to a type-writer, and the typewritten copy is revised by the author before it goes to the printer. Experience shows that the cost of the typewriting is less than would be the cost of changes in proof. Even careful writers will find errors and inconsistencies in typewritten copy that they would overlook in their own penwritten manuscript.

Whether the typewriter is in all ways an aid to composition, is a mooted question. The answer depends largely on temperament and habit. The man who composes slowly, perfecting every sentence as he goes along, can probably satisfy himself best with the pen, but he

should have his ms. copied afterward. The writer who thinks fast and wants the written words to keep up with his thoughts, relying on subsequent revision, may well use the machine if he will be sure not to neglect the revision. The genius who can rapidly and accurately put on paper just what he wants to say, exactly as he wants to say it, may wholly rely on the machine. Undoubtedly, however, the typewriter incites to verbosity and any writer may prudently struggle against its temptations in that direction.

Buy one of the higher-priced standard machines. Typewriters that sell new for a low price are the poorest economy. Second-hand machines, particularly if they have just been re-built, may sometimes be bought to much advantage by a man who knows typewriters, but with the new machine you get the latest labor-saving devices and you are sure that any defects will be remedied. The best is here more conspicuously the cheapest than usual.

Anybody can quickly learn to use the typewriter without instruction. After a few hours of practice one can write as fast as with the pen. To double pen speed is the work of but a few weeks. The one important thing to remember is—Haste makes waste. Don't make a conscious effort for speed at the expense of accuracy. If at the outset you get in the way of striking the right key every time, you will in the long run be saved many hours of effort wasted in erasures, in corrections, and in returning the carriage to supply omitted letters.

Although wonderful speed has been secured by a few operators using the forefingers only, it is the general

opinion that as a rule the more of the fingers are used, the better. The maximum of speed and the minimum of effort are usually attained by those who write on the machine as they would play on the piano, using all fingers, and training them to hit the right keys without conscious aid from the eye. The gain in time and the lessening of strain on the eye are of material importance in copying or transcribing if the operator can write without looking at the keys at all. This power can be easily acquired by cutting disks of paper the size of a key, pasting them over 'a' and 'e' the first day, two more letters the second day, and so on until all the keys are blank.

Try from the start to divide the work equally between the two hands, keeping each to its own half of the keyboard.

Beginners almost invariably work too hard, pounding the machine. As soon as possible acquire the habit of using the lightest touch that will produce a clear impression. Hammering does the machine no good and wearies the operator needlessly.

As with any and all other machinery, cleanliness is the most important consideration in the matter of care. Break-downs are more commonly due to accumulated dirt than anything else. The machine should be dusted every day. All the bearings should be occasionally oiled. A squeak means both mischief and annoyance. Hunt till its cause is found and stopped.

In writing for publication, use the wide spacing, to make interlineation easy. When using the half space, make a full space between paragraphs if you care for

appearance. If the body of the matter is wide-spaced, quotations, letters, etc., look better half-spaced.

Begin paragraphs at No. 5. Strike the space bar once after commas; twice after semi-colons and colons; three times after periods. Do not space after the first parenthesis or before the second. For a dash make three hyphens, with a space before and one after.

When writing in capitals on a shift-key machine, pull the front carriage rod forward with one hand while writing commas, hyphens, etc., with the other.

A perfectly straight line can be drawn horizontally by holding down either the underscore key or the hyphen and drawing the carriage to and fro without revolving the roller. To make a vertical line, depress 'l' or 'I' and turn the roller with the fingers. Sundry characters not on the keyboard can be made by combinations. Some are to be secured by holding down the space-bar while striking keys in succession; e. g. for the cedilla strike 'c' and then the comma; for the acute accent, 'e' and then the appostrophe; for the division sign, the hyphen and then the colon; for the abbreviation of 'cents', 'c' and then the oblique line of the elision key; for the exclamation point, the apostrophe and colon or period. Other characters are to be secured by moving the roller forward or back, according to the machine; e. g. double underscore by striking the underscore key a second time with the roller slightly shifted; make the equal-to sign by the same process with the hyphen; make the section mark by similarly imposing one 's' above another. Use the apostrophe and the quotation marks to designate feet and inches. Make leaders by repeating periods or

hyphens. For the figure '1' strike the small 'l'; for zero, capital 'O'. Make fractions with either the elision key or the hyphen.

Carbon paper is a constant convenience. It is easier to preserve copies of letters by its use than to employ a copying press. Answers to letters thus copied on their backs never get astray. A prudent author will always retain a manifold copy of his ms.; send the ribbon copy to the editor. To manifold many sheets, use paper carboned on both sides, one to every two pieces of tissue, and to get the best results remove the ribbon; do not tear the tissue from the package until the carbon is in place.

In typewriting poetry, write in the centre of the page. Follow the usual rule regarding indention, which is that all lines rhyming with each other shall be indented equally. In observing this, do not treat quotation marks as letters.

If the typewritten matter is to go to an editor, do not put it in covers or attach the sheets in any way. If the ms. is short, lay a blank sheet on top to keep the first written page clean; if it is long, cut pasteboard pieces for front and back, putting a stout rubber band around the package.

In estimating typewritten ms., count the blank spaces at the ends of lines as if they were filled out with words.

To erase without smooching around the erasure, cut a hole in a piece of tough paper to be laid over the sheet. If in a hurry, lay a piece of tough paper alongside the place to be scratched.

Make small changes at the spot; put into the margin

additions of more than a line in length, or else cut the sheet and paste in the new matter.

Dictation to a typewriter operator saves much time and much bodily fatigue. Many expert operators can take dictation as rapidly as most men care to compose matter for publication. Copy produced in this way is likely to need most careful revision. Dictation to a phonograph is successfully accomplished in many business offices and some writers have found it convenient. It calls for careful enunciation, particularly if proper names with initials are frequent, or technical terms with which the typewriter operator who is to write out the matter is unfamiliar, for the phonograph is liable to confuse p and b, t and d, and other like-sounding letters.

NEWSPAPER WRITING.

DEFINITIONS.—'Copy' is the newspaper name for manuscript. 'Flimsy' is a word used in many offices for the tissue paper on which are written despatches manifolded by the press agencies. Everything in the way of news, from a two line paragraph to a two-page article, is a 'story'. 'The counting room' is the way the business end of the paper is referred to 'upstairs', and is a term seldom used with reverence. 'Sanctum' is a word rarely employed by newspaper men themselves; they are content with plain 'office'. For some occult reason, those 'newspaper men' who deserve to be called 'journalists', (if indeed there is merit in the name,) never speak of themselves or their associates as such, and scoff at anybody who uses the word. 'Editor' is a title so variously used in different offices that exact definition is impossible. It is safe to say, however, that there is no such person as

'The Editor' in most of the large newspaper offices. 'The Managing Editor' is usually at the head of the editorial department. 'The editorial writers' may or may not be under his control. Men who edit news copy, i. e. condense, revise, and put it in shape for the compositor, are sometimes called 'desk editors', sometimes 'news editors'. 'The city editor' has charge of the local force, and may or may not edit the copy it turns in. Men in charge of special departments may be called editors or reporters, e. g. 'sporting editor' or 'political reporter'. 'Special despatch', usually shortened to 'special', is used to distinguish telegraphic matter sent by correspondents, from that furnished by the news agencies, notably the Associated Press, which, by the way, is usually spoken of as the 'A. P.' A 'special article' may be anything out of the ordinary, but usually means an article of some length, on other than a current news topic. 'Stickful' is a familiar word in newspaper offices and indeed in all printing offices, meaning the amount of type that can be held in a composing stick, approximately two inches; to write a stickful means to write about 165 words. 'Scoop' and 'beat' are the slang for an exclusive story, one secured by no other paper; 'beat' is in much more common use. A 'fake' is a story concocted by reporter or correspondent and published as truth; the man who writes it is called 'a faker'. With a laudable preference for Anglo-Saxon, the editor seldom speaks of 'condensing', but says, 'Boil it down.' 'Reportorial' is an abominable word for which no fitting substitute has appeared. 'News' relates to happenings of the day or week; 'editorial' covers what is printed in the editorial columns, though

it may be restricted to headed matter, using 'paragraphs' for the rest; 'squib' is not a favorite term in newspaper offices today; 'miscellany' covers everything not news, editorial, nor departmental.

Most important of all, study the columns of the paper for which you write. Note the system by which the styles of type are used. Mark the position of dates; the way letters to the editor are addressed; the use of 'sub-heads' and 'cross lines'; the style of punctuation and capitalization; and the many other points on which uniformity is desirable. Every newspaper has definite forms for summaries of sporting matters, such as base-ball and cricket games, trotting and running races, lacrosse and polo matches. Note the forms used in the paper for which you write, and always follow them. Shipping news, market reports, and other department matter is often formulated.

Every well-ordered composing-room has what is called its 'style', i. e. its system of printing words that may be printed in two or more ways. For instance, Boston's chief thoroughfare may be printed 'Washington Street', 'Washington street', or 'Washington St.' The paper for which you write, will always print it in one way, and you will save somebody time and trouble if you will notice what that way is, and write it so in the first place. Notice where the change is made from letters to figures in the paper for which you write. It is in the matter of abbreviations that observation on this point is most desirable.

Whenever time permits, read over what you have written before anyone else sees it; never act on the

principle that as some one else is to edit it, you need not exercise care. After the matter appears in the newspaper, read it over to see what changes have been made, that any errors you have committed may never be repeated.

Put your name on everything you write, at the top of the first sheet.

Write with the lines far enough apart to enable the editor to interline easily.

Do not attach a clipping with a pin when you can use mucilage or paste, especially if the matter is to be transmitted by mail or messenger. In pasting a clipping, run the brush over its whole length, for it is likely to be cut in the composing room, and the part that was not pasted might get lost.

Keep different articles separate; that is, page and fold them separately. Annoyance is often caused by the consecutive writing of paragraphs destined for different departments of the paper. Paper is cheap, and it is wise to begin every topic on a new sheet, except of course in the case of short notes of the same general character.

Below the end of every article write the word 'Rule' so the editor will know it is completed. If the last sheet handed or sent in does not end the article, write at the bottom, 'More to come.' An addition to something already in the hands of the news-editor, or part of an account (not the introduction) of which others have written or are to write the rest, should be marked 'add Police Ball' or whatever it may be. The introduction should be marked 'lead Police Ball,' or whatever it may be. By the way, do not use the word 'lead' carelessly

on copy for the printer; if standing alone, he may think it means 'Use leads' (the strips of metal used to increase the space between the lines of type.) Many newspapers lead part of an article, leaving the remainder solid. The direction for this may be given by drawing a perpendicular line through the part to be leaded, omitting it in the solid part.

Be particular to write the names of persons plainly, and above all spell them correctly. Nothing gives the editor, the compositor, the proofreader more annoyance than carelessness in this respect. If a name is worth printing at all, it is worth printing right. The evil of carelessly written names has become so vexatious in some offices that stringent orders have been given to spell them out in printed letters in the copy.

Everybody wants to see his name in print not only without errors, but also in the habitual form, as he himself is accustomed to write it. Most persons have middle names, and therefore pains should be taken to give the middle initial. The man with but one given name very much dislikes to see only its initial printed, and the dislike is rational even though the cataloguers insist on writing 'C. Dickens' and 'T. Carlyle'. Most persons with two or more given names would prefer to see one spelled out, and some prefer both; to spell out a given name helps the reader in identification, particularly if the surname is common. It is as important to use the name of a firm or corporation correctly as the name of an individual.

In lists where saving of space is desirable, the more common baptismal names may be abbreviated; but in

ordinary reading matter they should be printed in full. Do not abbreviate for the sake of saving a single letter, as, 'Jno.' for John.

In lists where residences are given, group those from the same place so as to avoid using the name of the place more than once. Write first the names of the persons of greatest prominence, so that if lack of space compels part to be covered by the usual phrase 'and others', the most important names can be printed without re-writing the list.

In the case of a relatively unimportant election of officers, if all are re-elected, say so without giving the list; if there are but few changes, give the names of only the newly elected, saying that the rest were re-elected.

Begin a batch of items with those you think the more important.

The bulk of the reading matter in most of the large dailies is set in nonpareil. When resolutions, letters, formal extracts from statutes, are set in smaller type than what is known as the body type, it is indicated in copy by the use of the name. For instance, if it is to be set in agate, write 'agate' at the beginning and 'end agate' at the end of the variation. If the copy to be set in agate fills more than one page, put 'agate' at the top of each page to be set in agate.

Date everthing sent by mail, messenger ,or telegraph. When anything is dated, use tenses, the words 'to-day', 'yesterday', etc., in reference to the date. When it is not dated, use them in reference to the date on which the matter is to be printed. If matter is intended for use on any special day, such as Sunday, or in any special

department, such as the sporting department, always make a note of it on the envelope.

Newspaper custom varies as to the use and form of date-lines. If you are not certain about the practice of the paper for which you are writing, it will be best to follow this system: Use a date-line for matter from any other place than that in which the paper is printed, even if it is only a suburb, provided the matter is of more than local interest; insert the name of the State if it is other than the State in which the paper is printed. A few papers, notable among them the Springfield (Mass.) Republican, print a great deal of telegraphic matter without a date-line, but this plan does not seem to be spreading.

Editors often find it hard to judge of the relative value of news items sent by mail from a remote city or town, and if lack of room makes it necessary that some shall be omitted, the decision is made easier if the important items are designated by a note on the margin or on a separate sheet. A story that can wait as well as not should be marked 'When Room' on the top of the first page. Anything of special consequence that the correspondent believes no other paper will get, may well be marked 'Exclusive'. It is the prerogative of proprietor or managing editor to write 'Must' on matter that under no circumstances is to be omitted.

Never address an article intended for publication to any particular person connected with a newspaper, unless it requires his personal notice before it goes to the printers, or unless 'For publication' is also written on the face of the envelope, so that somebody will feel author-

ized to open it in the absence of the person addressed. The most common blunder is to address news packages to the managing editor, using his name and not that of his position. If the paper prints both morning and evening editions, the chances are even that the news will be delayed for twelve hours, for no managing editor is on duty more then half of the twenty-four. The envelope should be marked 'News', and then it is best not to put the managing editor's name on it, for if he ought to look it over, it will get to him anyway, and if there is no need of his seeing it, chance of delay will be avoided.

Everything in the nature of news should be sent or given at the earliest possible moment to the editor who is to take charge of it. Nowhere else is time more precious than in a newspaper office.

Be careful not to use needlessly the phrases 'the other day', 'recently', 'not long ago', and the like. Often they detract from the force of an otherwise interesting paragraph. Moreover, they sometimes stamp as too old for printing what might without them pass the editor and make good reading. It is not always wise to be too specific about time. If, however, the time ought to be specified, when it is appropriate use 'last' or 'next' with the day of the week, rather than say, for instance, 'on the 14th', for the number compels the reader to stop to calculate.

It may be observed that the big papers seldom permit a story to begin with 'Yesterday' or 'Last night' or the like. Also they avoid 'The', 'A', or 'An' for the first word.

Generally foreign values, weights, measures, etc.,

should be reduced to American standards. Even few travelers reach the point of thinking in francs, pesetas, metres, and litres, and how can you ask the ordinary newspaper reader to convert them off-hand into the American equivalent?

In news matter every writer for the press should sink his own identity as far as possible. Where personal reference is necessary, prefer the First Person to the Third Person wherever it will not appear egotistic. The First Person gives more personality, more life to sentences. When you mean 'I' say 'I', and not 'your humble servant', nor 'the pen pusher', nor 'the scribe', nor any of the thousand and one equally useless and stilted paraphrases. 'The editor', 'the reporter', and 'the correspondent' are phrases pardonable in newspaper writing, but are to be avoided, and when the article is signed, are needless. Do not say 'your correspondent'. Usage has not yet fully sanctioned the 'I' in an unsigned newspaper article when referring to the writer, but good taste long ago condemned the use of 'we' for the same purpose. The tendency of the day is to discard 'we' even in editorial writing, when used with specific significance. It is provincial to say 'in our city' when 'in this city' is meant.

Direct quotaiton is more forcible than indirect; "*I am shot*," *he said* is far preferable to, *He said he was shot*. Direct quotation is especially to be preferred in newspaper writing, both because it is more spirited and because it is more easily handled.

To avoid ambiguity, report a speech, sermon, or conversation in the first person rather than the third. The English custom of putting a long abstract of a speech in

the third person, with a profusion of semi-colons, distresses American readers. A skilful reporter can start off with the third person and speedily change to the first without disturbing the reader at all, and it is not even necessary to employ quotation marks. Indeed, these marks should not be used unless the reporter means it to be understood that he is giving the precise language of the speaker.

Nowadays it is exceptional that a verbatim report of any public utterance is printed in the newspapers. Only abstracts are wanted. To make an adequate abstract, particularly if the ms. is not available, requires a grasp of the subject and a conception of its treatment not to be expected of many reporters, and so every public speaker has frequent occasion to lament the statements credited to him. Newspaper men should lessen the cause for complaint as far as they can by getting access to the ms. of speeches in advance, or by inducing speakers to make their own abstracts. Any speaker from whom an abstract is desired, will be grateful for the courtesy of being so informed several days in advance, and will be glad to know about how many words can probably be used. A speaker's own estimate of the value an editor will set on his utterances is often at fault, and he likes to be saved both the trouble of writing out much more than is used, and the regret at having prepared no abstract when a reporter asks him for one after the delivery of an unwritten speech to which he had himself attached no special significance.

Almost never is it necessary to follow a speaker's remarks with the abstract in hand or in mind, to see if he deviates from it. The abstract gives what he meant to

say, which is really the important thing for the public and the fair thing for the speaker. In the heat of platform speaking, under great nervous strain, a man's memory sometimes plays him queer tricks, his tongue sometimes goes astray, impulse gets the better of reason. Let him be charitably and rightly judged by the well-considered phrase penned in his study. It is particularly unfair to him to quote isolated sentences, perhaps picturesque or sensational by themselves, that in the speech were so modified or explained by the context as to have a meaning quite other than that naturally given to them when detached.

It is generally permissible in quotation of any sort whether quotation marks are used or not, to correct errors or blunders without calling the readers' attention to the change. So in printing a letter from an illiterate person, it is proper to make it correct in grammar and spelling. Likewise it is generally safe to make reasonable alteration in the ms. of educated persons, though if the changes are of any consequence, it would be prudent to ask the writer's permission.

For reports of testimony some of the larger papers employ a fixed form which their writers can learn by observation, but most papers leave it to the option of the reporter. In that case he should decide at the outset what form he will use, and stick to it. Under one system that makes reports compact and at the same time intelligible, if the questions of counsel are given, his name is used but once, at the outset, as follows:—

Mr. Jones—Where were you born? Witness—In Buffalo.

Afterward neither repeat the name of counsel nor the word *witness*, but put it like this:—

Q. How old are you? A. Thirty-two.

Whenever the questions are given, put them in the same paragraph with the answer, as in the foregoing illustrations. If the questions are not given, (and except in important cross-examinations they may well be omitted,) and the testimony has not been prefaced by a sentence containing the name of the witness, put as follows:—

W. A. Johnson testified: Was born in Buffalo. Am thirty-two years old. Know the prisoner well.

So long as the report of testimony is verbatim, stick to the first person. This applies, however, only to the verbs, for it is customary to omit the *I's*, as in the examples above. When you begin to condense, it may be desirable to change to the third person, but do it so it will be clear who is referred to by *he*. Here as in all cases avoid such wording as will make it necessary to put a proper name in parenthesis after a pronoun, as, for example, 'He (Smith) saw him (Jones).'

In reports of sporting affairs arrange competitors in the order of rank, beginning with the winner. In team contests lead with the winning team, and in each team arrange the members in order of rank, save that in base-ball and cricket summaries the names of players are to be given in the batting order.

The rule of the rhetorics that each paragraph should contain everything to be said about its division of the subject, is not at all inconsistent with advice to cultivate the short paragraph in newspaper work. The essayist may fittingly devote many sentences to one idea. The

journalist must conform to space limitations and must hold the attention of many readers not intellectually trained to enjoy the essay. The most effective newspaper writing is patterned after the French style of pithy, snappy paragraphs.

The habit of 'writing against space' is the greatest literary danger to a young newspaper writer. When you have expressed one idea clearly and tersely, go on to the next. Above all things, stop when you have done.

Who? What? When? Where? Why? How? The news item that answers these is likely to satisfy readers.

TELEGRAPH CORRESPONDENCE.

Never send a telegraph despatch to any paper unless (*a*) you have general authority to do it, (*b*) you have received specific instructions, or (*c*) the pressure of time and the importance of the news seem to you to warrant your proceeding without authority or instructions.

(*a*) An appointment as a regular correspondent of a newspaper does not as a rule convey authority to use the telegraph without specific instruction in each instance.

(*b*) If the correspondent knows in advance of some important meeting or celebration that cannot be reported in time by mail, he should write to his editor and ask for instructions. If time will not allow that, or if the news is of the unexpected sort, like the news of a murder, fire, explosion, or other catastrophe, the request for instructions should be made by wire, in which case it is known as a 'bulletin' or 'query'. Few papers of consequence are unwilling to pay the telegraph tolls on bulletins, whether sent by regular or unknown correspondents, but still an

unknown correspondent has to run some risk of having to pay these tolls. Despatches sent without bulletins by nnknown correspondents are almost invariably returned to the sender for payment, when not accepted, and most papers also make it a rule with regular correspondents to return for payment of tolls matter sent without a bulletin and not printed. Some editors always make a reply to bulletins, either accepting or declining, but many do not, and the rule is that no reply means 'No'.

(*c*) Important news secured late is often sent without bulletin, but seldom profitably by inexperienced telegraph correspondents. Few kinds of newspaper work require better judgment or more skill. Regular correspondents can usually send safely without bulletins despatches of 100 words or less. In the case of a long story that the correspondent has no time to bulletin, he often sends his first sheet of copy to the telegraph office a little ahead of the rest, and prefaces the story with a sentence like this: 'One thousand words on ——. Stop if you do not want.' Then if the editor does not want it, he can stop it before more than one sheet has been sent.

Do not send more words than are ordered unless you are unusually positive that your knowledge of facts or the developments after the bulletin was sent, make your judgment better than the editor's, whose knowledge is of course limited by the bulletin. Remember that his order is often determined by the space available or by other considerations of which you know nothing. A variation from his order of one-tenth the number of words one way or the other will seldom be censured. Says the Pittsburg Post in its Letter of Instructions to news correpondents:

"There is nothing more inexcusable than disregard of an editor's order for news by telegraph. To send him more than he orders is equivalent to telling him that he doesn't know his own business, and no editor likes that; whether he does know his business or not—and he generally does—it is both impolite and impolitic to impugn even by implication his understanding of the situation."

Do not be afraid to send important news by reason of the supposition that your paper surely has it. Better have a piece of news twice than not at all.

Most papers publish more than one edition. Afternoon papers often have five or six editions, and morning papers two or three. All correspondents should learn at what hour the last edition goes to press, and every local correspondent should inform himself about the edition that goes to his town. The correspondent should remember here as always that time is an all-important factor. He should be sure to give time enough to get his despatches 'through', allowing at least an hour for the transmission of even a short telegram. It is seldom excusable to delay beyond midnight the filing of despatches for a morning paper, or beyond 2 o'clock for an afternoon paper. The earlier a despatch is filed, the more likely it is to get printed. In sending despatches to a paper at a distance, do not forget to take into account the difference in time. Correspondents should never order matter for morning papers sent before 6 o'clock, though it may be filed at the telegraph office earlier with instructions to send after that hour, thus securing night rates.

When long despatches are filed at the telegraph office

where several wires can be secured, time will be saved if the order is given, 'Send by letters,' and the despatch is divided into three or more parts, with pages numbered respectively, '1a, 2a, 3a,' etc., '1b, 2b, 3b,' etc., '1c, 2c, 3c,' etc.

Instructions to the operator, written at the beginning of the despatch, will secure attention to paragraph marks.

Telegraph correspondents should always sign their full names to despatches, and not simply their initials or surnames. When correspondents employ substitutes to send despatches, the name of the regular correspondent, and not that of the substitute, should be signed. When the despatch exceeds 300 words, it is likely to be delivered to the office a few sheets at a time, the signature, of course, not coming till the last delivery, so that it will be well to preface it with your name, 'From ——— ——— ———.'

Few big papers now want despatches 'skeletonized', i. e. sent with the articles and other minor words omitted. If corresponding for a small paper, get instructions beforehand on this point.

Bear in mind that the conditions under which your news editor works, vary much at different seasons, and even from day to day. The size of the paper usually being a fixed quantity, the amount of advertising determines the space that can be given to news; and then the amount of news on hand determines the space that can be given to each subject. Advertising generally is lightest on Monday and increases toward the end of the week. News is dull on Sunday nights, so that the correspondent then has the best chance to get long

stories printed. There is not much routine news on Fridays, but often the advertising for Saturday's paper is heavy, especially if no Sunday edition is printed. News fares badly Saturday nights, and usually has to be sent earlier than on any other night in the week. When Congress or Legislatures are in session there is always less room for general correspondence, and political campaigns of course make great demands on the news columns. After election day there is a period of reaction during which the correspondent thrives until the holiday advertising sets in. June is a crowded month because of school and college graduations. In July and August news is usually dull and advertising light. These considerations and others that will present themselves should govern the correspondent in hunting for news and in sending bulletins.

The usual rate of payment by New York City papers is from $5 to $8 a column for despatches that are printed. Despatches sent but not printed, are not usually paid for. Perhaps 20 cents an inch is near the average rate paid by papers elsewhere that accept special despatches. At the end of each month send a memo. of the amount of matter furnished, or better, pasted slips (called 'a string') of what has been printed.

In measuring copy or printed matter it is safe for newspaper purposes to assume that the average number of words in a line found by counting the number in a few lines, is the correct average for the whole thing. The number of words may always be estimated; no editor demands an exact count. Therefore in measuring slips for making out bills, it is safe to count the words in any

inch and multiply by the number of inches. Compound words count as two words. When an editor orders 1000 words, he means an article that will fill about the space that 1000 ordinary words would occupy. The lines in most newspapers average between seven and eight words. The news columns of most newspapers are set in nonpareil, and there are twelve nonpareil lines to the inch. The columns are usually between twenty and twenty-four inches long, so that the number of words in a news column ranges from 1600 to 2400. It is the custom to speak of 2000 words of news matter as a column, and many papers pay on that basis. Editorial matter, being set in larger type and leaded, will range between 1000 and 1500 words to the column. It will be found useful to remember that ordinary typewriter copy averages almost exactly twelve words to the line.

The following paragraphs are from articles by William H. Hills in The Writer:—

"Always begin your story with a short, strong sentence, Come to the point at once. Don't waste words telling what you are going to tell. Go ahead and tell it. What you want is to interest your reader at the outset, and if your story is going to interest him at all, the main fact put at the beginning simply and strongly will attract his attention quicker than anything else.

"Don't get the idea into your head that because a sentence is simple it must be commonplace.

"Do away utterly with the idea that writing a special despatch to be sent by telegraph to a paper 1500 miles away, is essentially different from writing a story to be printed in your own city.

"Always be truthful in writing your despatches.

"Study the style of the paper to which you are telegraphing. Notice how much space it gives daily to telegraph news. Notice with what sort of news that space is filled. Notice what kinds of despatches are printed in full, and what kinds of despatches are condensed to a paragraph. Notice, more than anything else, the disposition of the despatches you yourself may send."

HEADLINES.

Headlines play an important part in the American newspaper, and the writing of them is proportionately important. They must be as effective as possible, and at the same time must conform to definite and inviolable typographical rules. As to their matter little more can be said in a general way than that the first line should be striking and attractive, the others should be explanatory. If possible, do not begin the first line with an article, and try not to use one in beginning any of the others. Avoid phraseology that makes it necessary to divide words of five letters or less. Do not divide words pronounced as one syllable. Figures are awkward things in headlines. Each line (by which is meant so many words as are printed in one style of type) should generally be complete in itself, that is, should be such as can be ended with a period. The same noun, verb, adjective, or adverb should not appear twice in a head. Alliteration is sometimes advantageous, but should be used sparingly. In a head for a dated article, 'Today' means the day of publication, not the day of the dateline. Heads should contain no expression of opinion. Slang should be avoided. Nothing should be intimated which the body of the

article does not warrant; leave to the patent medicine men the deceptive policy of unjustifiably alluring head-lines.

Every paper has its own rules as to the formation of heads, and you must learn by observation or questioning what is the system of the paper for which you write. Some common principles, however, may be noted. It is usual to put a head of some sort on everything that does not go into some department such as *Local Notes*, *Telegraphic Brevities*, or the like. Except in the case of matter of special consequence, few papers put a head of more than one line over anything less than an inch long, or say 100 words; it would be nearer the average to put it at 200. Two-line heads invariably have the first line (using the word in the editor's sense) composed of one line of type; the second ordinarily has two lines of type, but many papers in the case of matter more than half a column long, use three, four, or even five lines of type. Larger type and longer heads are the rule for articles that begin a column. For all these the kind of type to be used is determined in advance, and the editor, knowing the number of letters that can be put in any given line, governs himself accordingly in 'building' or 'putting up' his head. Even in the matter of scare-heads of six, eight, or twelve lines the big newspapers have a fixed form. In the large offices the type of the lines of all these heads is designated by numbers, which the editor affixes to each particular line, leaving no discretion whatever to the compositor.

Few big papers ask their news writers to write their own heads, but it is equally true that few discourage it.

Every enterprising writer will try to learn how to do it, and will do it whenever time permits. If he is paid 'on space', he will do it because everything that lessens the editor's work increases the chance of getting the article printed and decreases the chance of its being cut down. If he is paid a salary, he will do it to increase the good-will of the news-editor and to show his own willingness to get a promotion. Yet it is generally not even expected, and a writer will suffer only negatively by neglecting it. If you cannot do it accurately, do not do it at all. If you do not write it, leave space enough for it at the top of the first sheet,—a third of the page will be none too much. Do not send headlines by telegraph.

IN GENERAL.

'Never put an editorial opinion into a news paragraph,' is a standard rule and, interpreted correctly, a good one. Theoretically it is not the province of the reporter or correspondent to express opinions, but too strict an application of the theory makes news columns prosy. Descriptive matter especially it is next to impossible to make entertaining without putting in opinions. Most of these and other sorts of opinions are harmless. The rule would be better if modified to read, 'Never put into a news paragraph, a special article, or correspondence, any personal opinion that will hurt anyone's feelings, or that is of moment enough to cause discussion.' This excludes opinions that might cause libel suits, and opinions that might differ from the 'policy' of the paper or compel the paper to adopt an unwelcome policy. Distinguish between your own opinions and the opinions of others: your own are insignificant; those of others, if they are

men whose opinions carry weight, should often be reported, but so as to put the burden on them, or if it is a general opinion you voice, let it appear as such and not as your own.

You express a decidedly objectionable opinion when you apply a disrespectful epithet to any person or body of persons. It may appear very bright to a reporter to talk about 'Sheenies' and 'Dagos' and 'coons' and 'scabs', but it does not appear bright to them or their friends, and every reader has the right to expect that his feelings shall not be needlessly outraged. Many colored people dislike the word 'negro' as applied to them. Many Catholics dislike the adjective 'Romish', for 'Roman'. Old maids are usually pained to be called old maids. The youth who is called a boy seldom forgets the affront, especially if he happens to be short for his years and you call him a little boy; better err in the other direction and give him credit for more years than belong to him. There is very rarely need to speak in print of a 'grass widow'. The habit of speaking familiarly of public men is so common that it seems almost useless to combat it, yet there can be no doubt that our politics would stand on a higher plane, our statesmen would command more respect, and our newspapers would be more dignified if they did not speak of 'Teddie Roosevelt' and 'Dave Hill' and 'Jim Blaine'.

'Call a spade a spade,' is an old rule and a good one, but not of invariable application. It must be followed with due regard to the conventions of society. If, for example, 'limb' were the word used in good society when 'leg' was meant, it would be expedient to use 'limb' in

writing, but fortunately good taste has approved the word 'leg', and to substitute 'limb' is now held a mark of prudery. When it is necessary to speak of the condition of pregnancy, it is better to say 'pregnant' or 'with child' than 'enceinte' or 'in a delicate situation'; and the act of giving birth is better spoken of as 'confinement', 'delivery', 'lying-in', than as 'accouchement'. In some newspapers it is not permissible to print the words 'incest', 'rape', 'fornication', and the like, except in formal court reports, and the prohibition may be justified by the consideration that newspapers go into homes and are often read by boys and girls, who should not be familiar with these words and who will be the less likely to be embarrassingly inquisitive if such expressions as 'felonious assault' and 'undue intimacy' are substituted. So when an unpleasant sort of spade must be spoken of, it may be called something else, but that sort of a spade should be spoken of as little as possible. In general, avoid that which disgusts, and if you must speak of disgusting things, make them as little disgusting as possible. People like to be entertained, amused, excited, even horrified, but they do not like to be disgusted. One of the most successful publishers of the day owes part of his success to reprimanding his news-editors whenever anything in his paper makes his breakfast less enjoyable.

Avoid publishing matter that may tend to provoke or embitter religious or race controversies or prejudices.

Personalities, the point of which would not be understood by any considerable number of readers, are out of place in a newspaper.

Never allow personal feeling to bias what you write.

Never write anything the authorship of which you would not be willing to own. Never write anything that you would not like your mother, your sister, or your child to read. 'Never say as a journalist what you would not say as a gentleman,' was John Boyle O'Reilly's motto.

Tell the truth. Make every effort to be accurate in every particular. False statements may end in libel suits, not usually feared by a newspaper so much because of any probability of a verdict for heavy damages, as because they are both expensive and annoying, even when the result is favorable to the paper. Of far more importance, however, than any question of money or trouble, is the question of fairness and charity. If you cannot say anything good of a man or thing, say as little as possible unless the public good requires the contrary. An enormous responsibility rests on every writer for the press. A single piece of carelessness, a single credited rumor may ruin some man's life. The newspaper makes and unmakes reputations. Honor and justice demand the greatest care in the exercise of what is unquestionably the most tremendous power of modern times.

The Cincinnati Enquirer added to the reprint in its columns of the first edition of this book some directions for its own correspondents, of which these may be profitably read by any writer for the press:—

"It is assumed that every woman whose name is written in copy intended for publication, is beautiful or handsome or lovely or all three. Therefore, it is unnecessary to mention that any person is either.

"Always tell the truth, no matter who is hurt or helped.

"Remember that as a correspondent of the Enquirer,

you occupy a place of great responsibility and trust. Do not try to use it to injure anyone. Do not try to punish any person you may dislike. He has rights, even if you don't like him. Always aim to be absolutely impartial and just. In this way you can best serve the Enquirer and elevate the noble profession of journalism. You preach to more people in the Enquirer every morning than any minister addresses in a year. Your influence for good may be boundless; for evil, equally great. Remember this, and be careful and sure. If you are right, let no man or men frighten you from your position."

ILLUSTRATIONS.

The numerous processes for printing pictures, designs, etc., group themselves in three classes, comprising (1) those in which the printing surface is a depression, an intaglio, (2) those in which it is on a level with the non-printing surface, and (3) those in which it is an elevation, a relief.

(1) When the printing surface is depressed, it consists of lines or dots in a plate, which are charged with ink, the level part of the plate being clean. Typical of this class of processes is the long-familiar engraving on copper-plate or steel, copper being the more easily worked, steel the more durable, but the process being essentially the same. Of more recent development is the photogravure, for which the copper-plate is chemically treated by methods just the reverse of those used in making half tones, with results exceedingly beautiful and artistic. Few good photogravure plates are made in this country and our printing from them is usually poor. The best work is done in Paris.

Plates in which the printing surface is sunk, whether by the hand-cutting tools of the engraver, or by chemicals, cannot be used in the ordinary printing press, for their non-printing level must be wiped off somehow between each impression. On the rare occasions where they are now used for book illustration, they are printed on separate leaves, which are bound in with the book sheets. There is practically no use of them now by periodical publishers, but they are still in demand by the stationer and job printer, particularly for invitations, society announcements, and fine business stationery.

(2) When the printing and non-printing surfaces are on a level, the ink is kept from the non-printing surface by some hostile substance with which that surface is impregnated, The common method is to utilize the hostility of oil and water. The important process of this class is lithography, in which the printing plate is a peculiar porous stone. On this is drawn the picture or design to be reproduced. As the printing roller passes over it, the ink adheres only to the portions covered by the drawing. This process, too, is not adapted to the ordinary printing press and so is little employed for book or periodical work. Of late years, however, it has come into extensive use for business stationery and for mercantile work of many kinds. Zinc is now much used in place of stone, and aluminum has of late been employed for the same purpose.

(3) When the printing surface is raised above the rest of the plate, it can be put on the ordinary printing press. Plates so prepared are alone used in newspapers, are chiefly used by periodicals and for books, and have come

into extensive use for commercial purposes. For many years they were made only of wood, the wood-engraver drawing on the surface and cutting away the non-printing part by hand tools. In this process a high degree of art was developed, and to this day the wood-engraver holds his rank as an artist of no mean quality. Hand work, however, is always costly, and the invention of many ways for accomplishing like results far more cheaply by the use of metals, machinery, and chemicals has put the wood-engraver in the shade. The new methods, known generally as process work, may be illustrated by the description of these most used for newspapers, periodicals, books, and the needs of business.

Chalk Plates are the simplest. The artist draws the picture or design on a steel plate coated with a prepara tion of chalk, using steel needles and fine pointed steel tools to cut away all the chalk save that making the lines of the drawing. The chalk lines remaining are stereotyped or electrotyped. It is a quick, simple, and comparatively inexpensive process, much used by the smaller newspapers, but inferior because inexact, and usually inartistic.

Zinc Etching is the process most generally used for newspaper illustration. It differs from the chalk plate in that the drawing is transferred to the plate by photographic process, and that the non-printing parts of the plate are removed, etched out, by the use of chemicals. It is still a drawing, however, that is put on the plate, in which all the various degrees of light and shade are produced by a series of dots (stipple), dashes, and lines drawn by the artist. In the photographic

transfer the drawing is usually reduced from one-third to one-half because the finer detail can be worked up so much better in a large drawing and because imperfections will not show up so clearly when reduced. Copy for zinc etchings should have absolutely black lines, on pure white paper. Grades of color must be produced, not by varying degrees of paleness as in the wash drawing, but by the size and space between the lines. The ink used for drawings should be a good grade of liquid India ink, for sale by most art stores. The cardboard should have a surface that will not absorb the ink. Any ink not perfectly black will not produce good copy for zinc etching. Wood cuts and ink drawings and prints from relief plates usually make good copy. Lithographs and steel engravings make poor copy. If the zinc etching is to be used in a newspaper, it is worse than useless to put elaborate work into the drawings, for too much of it spoils the result. Outline sketches are the most effective. A half tone plate of 65 lines, etched on zinc, is much used for newspapers as the negative. It can be made direct from a photograph, thus saving the drawing.

Wax Engraving is used in reproducing maps, mechanical and architectural diagrams, intricate rule work, and fine script, because it is superior in detail to the zinc etching process. The copy is photographed on a glass plate coated with wax, and the lines and shading of the picture are cut in the wax by hand and by ruling machines. Then this plate is electrotyped in the usual manner.

Half Tone work differs from zinc etching in that it more satisfactorily reproduces the gradations of light and

shade. In the zinc etching the half shades or half tones are imperfectly secured by dots, dashes, and lines drawn by the artist. In the half tone they are secured by breaking the half tone of a photograph into a sort of grain. This is accomplished by putting in front of the sensitive plate what is known as a screen, consisting of two pieces of glass cemented together, on the insides of which are ruled parallel black lines, the lines on one plate crossing those on the other at right angles so as to form a net work. The screens are ruled in various degrees of fineness, from about 55 lines an inch to 200 lines an inch. The coarsest screens are used for the cheapest paper, such as that employed in poster work; screens of from 80 to 100 lines for newspaper work; and the finest screens for book work and the best quality of commercial work. The coarser the screen used, the deeper the plate can be etched, and the better the plate can be used on cheap paper and high speed presses with cheap ink. The finer the screen used, the greater the amount of detail preserved. Made with a fine screen, the plate is liable to produce little but a blur on a swift newspaper press, and it will fill and smut hopelessly on any coarse surfaced paper. Its best effects are produced on enameled or coated stock, which is comparatively expensive, costing from two to five times as much as news stock. Manifestly the printer or publisher should inform the engraver as to the use to be made of the illustrations, the stock to be used, the ink, and the speed of printing. Then leave it to the engraver to decide what screen to use.

The best photographs for reproduction by the half

tone process are those printed upon albumen paper toned to a neutral tint, so that somewhere in the photograph there is a pure white and a pure black. All the intermediate tones thus have the proper value, producing contrast. Photographs under-toned are too red and all the shades reproduce one color, thus making a plate that is muddy and too dark. Photographs over-toned are on the blue shade, and make a plate that is chalky, too light. Any flat or insipid effect in the photograph is to be avoided. Strong, sharp lights and shadows are what are wanted. A light background is preferable. Photographs which are printed upon 'matt surface' papers are pleasing to the eye, but the camera can not copy them. Photographs to be copied may be mounted or unmounted.

Wash or brush drawings are best made by the use of lamp black and Chinese white, with the admixture of the proper quantity of water. The most successful wash drawing for half tones is not necessarily so beautiful as the reproduction. Some of the combinations of colors used to produce the proper effect in the half tone may spoil the beauty of the original. The artist should be allowed to be the judge of this. Wash drawings are suitable only for half tones and photogravures.

Blue prints cannot be used in process reproduction. Oil paintings may be reproduced in half tone or photogravure, but not in zinc etching. All colors except blue will photograph, this color showing white in the reproduction. The rough texture of the painting gives an artistic effect to the reproduction. The photogravure may be reproduced in half tone only. The steel engrav-

ing, being made in lines, will reproduce in zinc etching. Line drawings, including the steel engraving, may be reproduced in half tone, although it is difficult to get a good effect because of the manner in which the lines in the half tone screen will necessarily cross the lines in the copy, producing a wavy effect similar to the grain in wood surfaces. The same trouble presents itself in half tone reproduction of a half tone print. It is difficult to adjust the lines in the screen to those in the copy, and the result is a more or less pronounced 'moire'—a cloudy, mottled appearance. A reduction of one-third hides most of it, and with a reduction of one-half it disappears. Lithographic prints will make fair half tones.

Half tones are ordinarily finished in four ways, viz.: Square finish with line—that is, the dots extend over a rectangular area with a narrow black line surrounding the whole. Square finish without line—same as above but without the outside line. Vignette—where the background fades gradually away into the surrounding white without an abrupt line of demarcation. Cut away background—where everything except the object is cut out.

When 'illustrations' were mostly wood-engravings, they came to be called 'cuts' for short. With the introduction of process work, the term 'plates' became common. Now 'cuts' and 'plates' are terms used indifferently. The genuine 'plate' is 'blocked' (mounted) on a base of metal or of wood, unless it is to be printed on the patented iron base commonly used in book press-work, in which case it is backed up with lead a little thicker than an electrotype, being held to the base by catches that clamp the beveled edge. The larger newspapers refuse illustrations on

wood blocks because they contain moisture, and that means to the stereotyper delay of twenty minutes on each mat, when perhaps he cannot spare five. Commercial work is generally blocked on wood, rarely on metal.

When cuts are ordered for newspaper use, it is the usual practice of the makers to allow two inches to the column unless the exact size is givem. The standard newspaper column is 2 1-6 inches (13 ems) wide. Some papers use wider columns, but remember it is easier to put a narrow cut in a wide column than a wide cut in a narrow column.

Never print from the original wood-cut or process plate if further use of it is probable. Have an electrotype made and so save the original from getting battered. Line and half tone plates from which the electros are to be made should be ordered 'unblocked,' and in the case of a vignetted half tone the outside 'bearer' should be left on the original. The 'bearer' is that part of the surface of the plate outside the channel made around the picture. In the great pressure of the electrotyping process, it gives support so that the outer shading of the vignette is not crushed. A perfect vignette electro cannot be made if the bearer has been removed.

In the use of the half tone on the press, the speed, the temperature of the press room, the thickness of the ink, and the fineness of the mesh are factors that must be kept in harmony. If any one of them is changed, imperfect work follows. If the ink picks the surface off the paper, the speed must be reduced or the ink thinned. News ink cannot be used on a job press, as it is so thin that it requires high speed and a soft porous surface to work

well. Job ink would pick the paper to pieces if run on a fast news press. Half tone plates for newspaper work must be light in color, as it is difficult to stereotype and print dark tones on a news press.

Prices on process work depend so much on amount and quality that it is not easy to generalize. Perhaps, though, it would be safe to say that for half tone work prices range from ten cents a square inch up, with a minimum of a dollar, and that fifteen cents a square inch should ensure good work. Photo-engravers sometimes estimate for newspapers by the column, with prices of from $1.50 to $2 a column, up to four columns. This refers to the width of the cut, and if it chances to be longer than it is wide, the longer dimension is the basis of charge. The designing, drawing, and engraving of a wood-cut for commercial purposes, say of about four square inches, costs from five to ten dollars. Steel engraving of reading matter is usually charged for by the line, prices ranging from $0.50 to $2.50 according to the style of letter.

Do not send cuts or plates of any sort by mail or express without protecting their faces by card-board, blotting paper, or several thicknesses of ordinary paper. Even if they are to be delivered by boy, that is safer, as if they are dropped on a side walk when unprotected, the work may have to be done all over. It is better to put postage stamps and the address on a tag, tied on, so that the canceling machine may not dent the plate. The same is true for a photograph sent by mail for reproduction.

Photographs should always be mailed with protection

enough to prevent them getting broken in transit, remembering that packages in the third or fourth class mail bags sometimes are subjected to great pressure and strain. Drawings or unmounted prints should always be sent flat. Above all things, do not fold them. It is wise to put a cardboard on each side of them, and write on the wrapper, "Keep Dry." Valued books from which cuts are to be copied should be covered with wrapping paper to keep them from getting soiled by handling in the work-rooms. Make a list of cuts to be copied from a book rather than designate by book-marks, for book-marks have a habit of falling out. The safe plan is to put inside the front cover a slip giving the pages with instructions as to all work to be copied, also putting a slip with the number of the page next to each page concerned. A sample slip would be:—

DARKEST AFRICA.

7 H. T. (half tones) and 1 line cut as follows—

Page 2	H. T. top cut s. s. (same size)
" 4	Repro. whole page s. s.
" 7	H. T. " " 1-2 reduction
" 9	" " centre cut s. s.
" 11	" " bottom cut only, no type, red. 1-4
" 13	" " whole page red. 1-3
" 15	" " " " red. 2-3
" 19	" " vig. cut only s. s.

Pictures are harder to identify than type matter. Cuts are easily confused in composing rooms. So it is always desirable to use a proof of the cut rather than to designate by words. Where the proof is available, paste it in the proper place on the ms. or the galley proof. If it is not available, mark the ms. at the point where each cut is to be inserted. Put suggestions for an illustration on a

separate sheet, following and referring to the sheet where the proof would appear if at hand.

If illustrations are to illustrate rather than decorate, they should be near that part of the text which they concern. In scientific works this is essential and in all books desirable, for even in a novel it is provoking to find a picture some pages away from the situation it portrays. Yet the printer must have some leeway. Of course half an illustration cannot be on one page and half on the next. Frequently it is desirable to have reading matter both above and below a cut that does not cover more than half a page. If the author desires to have small cuts centered, i. e., put in the middle of the width of the page, he should so direct in copy. Printers prefer to scatter full page illustrations through the book rather than bunch them. They should be put on right-hand pages, and it is now the custom to place those with width exceeding length so that the legend will be next the outer margin, for it is there more easily read, and can be examined without endangering the binding so much as when the reverse was the practice.

A photograph is property, and it may be of much value to the owner. Every honorable writer or publisher will bear this in mind and charge himself with the duty of promptly returning in good condition any photograph lent to him. Whether a periodical is justified in using the photograph of any person whatever without getting that person's permission, is a question of ethics to which for my part I should answer: "Not unless the person occupies a position to which publicity is a natural incident, or by his or her own conduct (not that of relatives

or associates) has invited publicity or made it natural." For instance, it does not seem to me honorable to print the picture of a wife or daughter of a public man if she objects, or to print the pictures of relatives of a criminal or person suspected of crime, if they object. The courts appear to be at odds over what the right of privacy covers, if it exists at all, but that does not relieve the newspaper man from the duties of courtesy and charity.

Nearly all magazines and newspapers that are of consequence enough to pay contributors, now print illustrations. Not all sorts of articles permit them, of course, but anything of a descriptive nature can usually be illustrated to advantage, and the article accompanied by sketches or photographs stands the better chance of acceptance, whether it is sent to newspaper or magazine. Some newspapers allow their regular correspondents a dollar for each picture used, whether portrait or landscape. Other papers pay according to relative value, from $2 to $5 being an ordinary price. Rights of reproduction can be sold more than once, to different papers at the same time or in successive years.

PERIODICALS.

Although any publication issued at regular intervals is a periodical, it will be found convenient to use the term in contradistinction to 'newspaper'. If that is accepted, then the 'magazine' may be deemed a species of the genus periodical, and its name may conveniently be used to designate only monthly publications of a miscellaneous nature. Periodicals issued four times a year are 'quarterlies'.

Excepting the class and trade papers, which are a

species by themselves, most periodicals differ from the newspapers in that the bulk of their original matter is furnished by writers not on the regular pay-roll. Although much of it is planned and solicited by the editors, yet enough unsolicited matter is accepted to make this perhaps the most profitable market today for the unattached writer, the free lance in literature. The usual payment for magazine articles runs from $5 to $10 a thousand words, although some magazines pay as little as $1 a thousand. A page of Scribner's Magazine contains about 900 words.

The payment to the author is the smallest cost of an illustrated article as may be seen by this estimate of the cost of a ten or twelve page article in any one of the high-grade magazines :—

To author	$125
" artist, 3 full page drawings	200
" engraver for cutting same	225
" artist for 10 small text drawings	250
" engraver for cutting same	200
	$1000

The cost of drawings may run up to $300 a page, and as high as $500 a page has been paid for engraving.

Periodicals furnish almost the only profitable market for poetry, inasmuch as no newspaper, so far as I am informed, ever pays anything for it, and books of poetry rarely return the cost of publication. The standard magazines ordinarily pay from $15 to $75 for each poem accepted, though of course they may pay more for long poems covering several pages. Society verse sold to humorous periodicals and a few magazine departments, commands fair prices. Figures from the cash-book

of a successful young verse-writer who sold 38 poems in one year to leading periodicals show an average payment of $8.06.

Nothing is gained by personal delivery of ms. to an editor. He prefers that it shall speak for itself. Its quality is all that concerns him. The shorter the letter accompanying it, the better. The writer confers no favor by sending and need make no apology. The editor confers no favor in receiving. The transaction is one of business pure and simple, and is the more likely to be successful if carried out in a business-like way, just as one would sell a hat or a house. Personal explanations of the circumstances under which an article was written, or of the writer's needs, are wholly out of place. If it is a first attempt, there is danger enough that the editor will recognize the fact without being told.

What may be an author's rights in the case of ms. submitted without solicitation, is a frequent source of vexation to both editors and writers. Manuscripts, like other things, will occasionally get lost, or they may be destroyed by fire or other accident. Every prudent writer will take thought against such mischance and keep a copy. How long an editor may retain a manuscript without putting himself under obligation to pay for it, appears to rest chiefly with his conscience. When the New York Herald refused to pay Mrs. B. A. Whitney unless she submitted clippings of the printed articles, and it could, would, or did not return the manuscripts, she brought suit, receiving settlement in full, including the price she set on the manuscripts, plus the costs of the action. As a rule, though, the writer is at the editor's mercy and may be

thankful that nearly all the successful periodicals are conducted with due regard to the demands of courtesy and justice.

Whatever may be the law, one thing is settled by universal custom, — no writer may complain at failure to return ms. if postage therefor was not sent. Some thrifty writers send only a single two-cent stamp. The editor then prepays only one rate of postage, and the rest is collected on delivery. If the ms. is accepted, the writer who follows this plan saves postage, for stamps enclosed for return of ms. are seldom returned to the writer if the ms. is accepted for publication. The editor might be requested to return a bulky ms. by express, — 'Collect'. 'Timely' matter should be sent to a monthly periodical at least three or four months before the time to which it refers; to a weekly, at least three or four weeks beforehand, and to one printing an enormous edition, like the Youth's Companion or Saturday Evening Post, still earlier.

Only a writer of established reputation would be expected to set a price on his work or ask an offer from any of the standard periodicals of general circulation, unless under exceptional conditions, but it might be wise to do it in the case of a minor periodical not known to be in the habit of paying contributors. If payment is expected for matter sent to one of the minor periodicals, to a class publication, or to any but the largest newspapers, that should be specified.

Some periodicals pay on acceptance, others on publication. It is not customary to send a bill, though if

remittance after publication is delayed, there is no reason why explanation should not be asked.

BOOK MANUSCRIPT.

The preparation of book manuscript has no rules different from those for any printer's copy. Division into chapters is its only peculiarity.

The theory of the chapter is that it should contain all the matter relating to one branch of the subject, one episode in the story. This, however, is modified by ill-defined customs, somewhat arbitrary, meant to serve the convenience of the reader. One publishing house avers that a book containing 80,000 words should have at least ten chapters, that fifteen would seldom be too many, and that the number might even be twenty. The same house thinks that each chapter should be provided with a title of its own, whether the book be fiction or not, but in the matter of fiction practice varies so that the dictum would by no means meet universal acceptance.

Foot-notes are an abomination to many readers. They make the perusal of a book jerky. One never knows whether the note contains something essential to complete understanding of the text. If it is essential, it ought to be incorporated in the text; there is not the slightest reason for putting it elsewhere in fine type. If it is not essential, it would annoy the reader less if put in an appendix. Gibbon's great work would have been a greater work if he had believed this. References and citations, of course, may sometimes best be put in foot-notes, but they are occasionally so placed when, if short, they might better have been bracketed in the text.

To indicate that bold-face type is to be used, under-

score with a wavy line. For bold-face capitals, draw the wavy line under three parallel straight lines; italics, under one straight line. If there is to be a variety of sub-heads, side-heads, etc., the author may well designate each style of type with an arbitrary number. He should himself attend to the underscoring or numbering, in order to secure consistency, and he may best do it all at once, after the text has been completed, for if he tries to do it during composition, he is liable to be inconsistent.

Authors are expected to furnish manuscripts complete, i. e. containing not only the body of the book, but also the title-page, preface, table of contents, list of illustrations, index, etc. In short, the publisher is not supposed to write any of the copy for the printer unless it be the copyright page. Everything but the index should be delivered to the publisher at the same time.

Many books start with a half-title (bastard title) on the first page. In them the second page is left blank. Next comes the title-page and on its back the copyright page. If there is a dedication, it follows, with the reverse page blank. Then comes the preface, which may be as long as the author wishes, though it is desirable to have it occupy two, four, or any even number of pages, so that the table of contents may begin on a right-hand page. After the table of contents comes the list of illustrations, then the introduction if any, then the body of the text.

The 'dedication' of a book, an essential feature when a patron's favor was to be won, has become a simple expression of gratitude or affection, an acknowledgment of inspiration or encouragement, or in humorous books a jest. Its use is declining.

The 'preface' is the author's introduction of himself to the reader, and may properly explain his purpose, or contain any comments, personal or otherwise. for which there is no fitting place in the body of the work. The translation of the German 'vorwurt' into 'foreword' seems an affectation to most persons. Why a preface is ridiculed by some readers and ignored by many, is hard to explain. There are legitimate reasons for inserting it in many books, and when it is inserted, the man who reads a book for profit, will peruse it.

The 'introduction' is a part of the body of the text, a proper and often very useful outline of the work, showing its divisions and their relations. If the table of contents suffices to accomplish the same purpose, the introduction may be superfluous.

After the body of the text comes the appendix, if any, and then the index.

Index making is at best tedious work, but for many kinds of books it must be done or the book will lose half its value. It is useless to begin until page-proofs are in hand. Then the simplest way is to apply the card catalogue idea. From a paper house or a printer get either small, cheap cards (at say a dollar a thousand) or have some fairly stiff paper cut to card size. Make one entry on each card or slip. Then sort alphabetically by first letter, into a manila compartment case to be secured of any stationer, or into a set of pasteboard boxes. Then re-sort each pack by the second letter, and so on. If verification is deemed necessary, let the cards or slips be kept in the order as written and then called back before sorting, which is far easier than looking up every refer-

ence from the alphabeticized list. Be liberal with cross-references. Deliver to the printer in sheets, either copying the entries thereon, or pasting if paper has been used and it is preferred to paste. If changes are made in page-proofs so that there is shifting of matter from page to page, the index numbers will have to be verified from foundry proofs, those made from the plates. Chance of delay is lessened if the work of index making progresses as the page-proofs are received, so that the complete index can be forwarded when the last page-proof is returned. Index making is now an occupation, and if the author desires to save himself its drudgery, he can learn from his publisher of persons who will undertake it at reasonable cost, for it is not expensive work.

In the indexing of proper names the directory publishers find it best to treat Mc as if spelled Mac. St. is indexed as if spelled out — Saint. Practice varies with the prefixes De or de, Van, van, Von, von; the simplest way is to treat them as not an essential part of the name, yet few would think of looking for De Quincey under Q. Hyphenated names are indexed by the first letter of the last part.

A list of 'errata' (errors discovered after the sheets are printed) is sometimes inserted at the end of a book, especially if it is of a scientific nature, but it is better to insert such a list at the beginning, printed on a separate sheet that is preferably page size, for a small slip is liable to be torn out.

We often see that authors in prefaces acknowledge the kindness of some friend in reading proofs. It would be much better for the friend to read the ms. The

changes he might suggest could then be made without the expense that changes in proof entail. Few writers are without some habitual solecisms that chance never to have been called to their attention. Furthermore, phraseology perfectly clear to the writer, may be blind to others. Presumably it is not the custom for publishers to have book ms. edited by paid editors as newspaper copy is edited, because authors are supposed to be able to say what they want to say in the right way, and yet it is the fact that a purist can find an astonishing number of outright errors or injudicious phrasings in the pages of any of the standard authors.

Anxious to make a good impression, some authors have their manuscripts neatly bound. That is very pretty, but no reader of manuscripts wants to hold the whole of one while reading. If the sheets are loose, he can take up one at a time, and if they are numbered consecutively he can and will easily keep them in proper order. Furthermore, when the ms. reaches the printer, if it has been bound in any way, he must separate it and sheets may get torn.

The author who seeks a publisher may write a preliminary letter to some publishing house, describing his book and asking if submission of the ms. would be welcome, or he may without prejudice forward the ms. forthwith. Anything but a story should be accompanied by a brief, concise statement of the purpose and scope of the work, with any facts bearing on the qualifications of the writer for undertaking it. Argument for its acceptance may prejudice the publisher unfavorably, for it is his business to decide what will sell. In referring to the

size of the ms., specify by thousands of words rather than pages of copy.

Book ms. may wisely be forwarded in a pasteboard box. To send by express is preferable, for in case of loss value will be refunded. The big express companies stand ready to cut under postal rates on anything that goes into the pounds in weight. Publishers are not responsible for the loss of ms. unless it is due to their own neglect. It is prudent to send by mail notification that ms. has been forwarded by express, and the cautious man will insure it.

BOOK PUBLISHING.

An author may publish his book himself, or he may arrange to have it published by a publisher. It is the more usual for him to arrange with a publisher, a fact that of itself shows the weight of experience to favor this course. There are exceptional circumstances where the author may have the business faculty and opportunity that will warrant him in being his own publisher. Yet as a rule it is manifest that the man who makes publishing his sole vocation, training himself in it by years of experience, can do it best. Whether in most cases he treats the author equitably by giving him his fair share of the proceeds, is a mooted question that Sir Walter Besant, G. H. Putnam, and other able authors and publishers have argued at length. There is right on both sides, but naturally each looks at the matter from its own point of view and sometimes fails to appreciate the other's situation. For instance, G. H. Putnam, whose statement of the case is so clear and informing that I shall borrow from it, classes a royalty arrangement as one

under which the publisher bears "the entire risk and expense," though it would seem that any arrangement under which the author's pay depends in part on the sales, gets from him the risk of part or all of his time and labor. Perhaps it is fairer to class the possible arrangements this way:—

(1) The publisher may stand all the expense.

(2) Expense may be divided between publisher and author.

(3) The author may stand all the expense.

When the publisher assumes all expense, there may be outright purchase at a lump-sum price, (usually payable on publication,) or purchase of the copyright for a number of years or for one or more editions. This has long been a common arrangement in Great Britain, is not infrequent in America when books are written 'to order,' and is still not unknown here in the case of authors of established reputation.

Risk begins to be shared by the author with the plan under which a small payment is made on publication, with other payments when the sale has reached a certain number of copies, the ownership of the copyright finally vesting in the publisher.

More risk falls to the author under the 'half profits' plan, by which the net profits are divided between author and publisher. This plan has never been popular in America, and is losing favor in England because it so often proves unsatisfactory. Undoubtedly it is true that under this system inexperienced authors have occasionally been treated unfairly by irresponsible publishers, and even under favorable circumstances friction is to be

apprehended. Mr. Putnam points out that the difficulties are in the main due to the failure of the author to inform himself in advance concerning the cost of putting a book upon the market, or to place before himself any trustworthy calculations concerning the prospects of there being any profits to divide. Most of the troubles quoted in the reports of the English Authors' Society appear to have resulted from the absence of estimate or contract or both. It is particularly important that the author should be precisely informed as to what expenditure is to be debited against the 'joint account' of the book. For instance, if an author, in place of preparing his copy in the final form in which it is to be published, indulges in the luxury of improving it, or of rewriting it more or less after it has been put into type, the cost of making these alterations belongs to the author's account, and goes to swell his outlay, usually to his grievous surprise. There should always be a specific contract based on a specific estimate. This estimate, whether for a 'half-profit' publication or for one in which the author assumes the whole or some part of the costs, may very properly include some allowance for the estimated value of the publishing imprint, and of the publishing supervision of the manufacturing items. This will, of course, differ materially with different firms. It is for the author to decide, after receiving his estimate and before executing his contract, whether or not he desires the service at the price at which it is offered.

The customary American plan is that of a royalty (usually a percentage on the retail price) either on all the copies sold, or on all the copies sold after enough have

been sold to return the first manufacturing outlays and to ensure that the undertaking will produce some profit instead of a deficiency. In this case the ownership of the copyright of the volume continues to be vested in the author. His agreement with his publisher may be made either for the full term of the copyright, or for a briefer period, such as ten years. If the latter course has been adopted, the author is in a position, at the expiration of the agreement, to make a fresh royalty arrangement, possibly one more favorable. If author and publisher fail to agree upon a renewal of the arrangement, the author can either himself buy the plates and the remaining stock, or can induce some other publisher to make the purchase. The selling value of the plates and copies can be arrived at by appraisal.

Ten per cent. on the retail price is the most common royalty figure, though as authorship becomes more commercial and novels sell by the tens of thousands, there is more and more bargaining on the part of authors, with demands for fifteen and even twenty per cent. When a book has a large sale with the ordinary margin of profit, the author may fairly expect a larger royalty after, say, the first 10,000, for then the initial costs will have been met. Text-books and other books sold with small margin for profit may not bring the author more than five per cent. The method of selling may affect the rate. On works published by subscription and sold exclusively through canvassers, low royalties properly prevail, for the publisher himself gets a relatively smaller part of the announced price than in other lines.

Of course the royalty figure offered by a publisher is

not of itself enough to decide a bargain. Ten per cent. of the gross returns from 10,000 copies sold is better than fifteen per cent. from 5,000. So in comparing offers the author must take into account the benefits likely to spring from the publishing imprint, as well as the comparative facilities for marketing the book effectively.

When (2) the expense is divided between the author and the publisher, the most common method is for the author to pay the cost of the typesetting and electrotyping, including that of any illustrations; and to receive, in addition to the royalty for his copyright, a further royalty for the use of the plates, of which he remains the owner. An author owning the plates as well as the copyright is, of course, in a position to take the publication of his book out of the hands of the original publisher at the expiration of the term of agreement and to transfer his plates to some other house.

For a publication that is the first production of its author, the name of the author carrying as yet no weight with the reading public, the most frequent publishing arrangement is that under which the author bears either a part or the whole of the investment required.

If (3) the author stands all the expense, the publisher makes returns to him for copies sold at the net price received from the wholesale dealers, less a publishing commission, usually fixed at about ten per cent. of the retail price. If a book is published at $1.00 and sold to the wholesale dealer at sixty cents, the author will receive fifty cents for each copy sold under such an arrangement. When a book is in this manner published 'for the account of the author,' the outlays for advertising,

circulars, etc., are debited to the author, and are deducted from the payments made to him for sales. An agreement of this kind is made for a term of years, at the end of which term the author, owning the plates and copies of his book, as well as the copyright, is at liberty (if it may seem desirable) to transfer the publication to some other publisher.

Not many reputable publishers now seek the publication of books on this commission basis. A book in which a publisher does not think it prudent to invest his own capital, has the chances against its success. Every book that does not succeed, clogs the wheels of the publishing house, hurts its prestige, hinders the selling of books likely to be profitable. Therefore an offer to publish on commission is prima facie suspicious. Unless the book is of an unusual character, and though costly to print, with demand sure to be limited, yet of great scholarship or with other qualities to give it lasting value and make it a welcome addition to a publisher's catalog, there is no legitimate reason why a legitimate publisher should seek to encumber himself with it. To deal with any other kind of a publisher, is likely to result in loss to the author, for it is to the author rather than to the public that an unscrupulous publisher looks for his gain.

Authors publishing books either entirely or in part at their own expense are entitled to receive an estimate showing the extent of the outlay they are agreeing to assume, and before committing themselves to any agreement should always insist upon getting it. From the figures hereafter given an author should be able to judge somewhere near the mechanical cost and so to to tell

whether the price offered by the publisher is reasonable and honest.

On a dollar cloth-bound book it may usually be roughly estimated that the cost is thirty cents, the trade discount thirty cents, (covering the bookseller's expense, risk, and profit,) the author's royalty ten cents; out of the remaining thirty cents the publisher covers expenses, risk, and profit. On an average he nets probably less than the ten cents of the author.

Here is a publisher's report on the cost of a novel of 120,000 words, edition 8000, bound in cloth, retailed at $1:—

Typesetting and stereotyping	$300
Cost of paper	400
Printing and binding	1,500
Damaged and returned copies, advertising, and miscellaneous expenses	200
	$2,400

Sir Walter Besant has printed this American estimate on the cost of a book of 256 pages, set in small pica, single leaded, 224 words to a page:—

Composition and electrotyping 256 pps. at 80 cts.	$204.80
Presswork, 7 forms of 32 pps. at $4	32.00
" " cover one color	2.00
Paper for cover, yellow coated	3.00
" " text, 100 lbs super at $6 a ream	52.50
Plate boxes, 4 at 65 cts.	2.60
Binding (sewed)	20.00
Extra thousand cover	5.00
Total 1st 1000	$321.90
If 2000	$418.40

The printing office that is setting the type for this book would charge anybody else eighty-five cents a page for composition. I own part of it and shall be glad to take work at that figure. The electrotyper is charging

me twenty-five cents a page for the plates. I expect to pay about three cents a copy for presswork; two and a half cents a copy for the paper stock; one and a half for binding in paper covers and twelve cents for cloth binding. The book will retail for fifty cents in paper, $1.00 in cloth, a disproportionate increase for the cloth-bound book, warranted by a custom presumably traceable to the common expectation in business that persons who buy the costlier thing are able and willing to pay a greater percentage of profit. I shall give forty per cent. discount to the trade. From this the curious reader can figure how many copies I shall have to sell before I begin to get paid for labor.

A familiar illustration of what is possible in publishing one's own books is that of Archibald Clavering Gunter, who could not induce anybody else to publish "Mr. Barnes of New York." So he ordered 2000 copies from a printer. The plates cost him $325, — papers, presswork and binding about $200 more, — total, $525. For those 2000 books he received only $400, but at the time the figures were printed, he had sold 178,000 more copies, with receipts of at least $35,600. On the royalty basis he would have received $9,000. Of course, such success is phenomenal. Contrast it with the figures of another actual experience. The author in question paid $2.55 a page for 2000 copies in sheets, 170 pages; for binding, 16 1-2 cents, in gold, 12 cents plain. For $526 he printed 2000 copies, of which he bound 500 at the start, and later the rest. The total cost was $778, or about 39 cents a copy. He sold 1875 copies to a publishing house at 40 cents, making $750, and 125 copies

elsewhere, some at retail, for $103, total $853. "My total profit," he says, "on the 2000 copies of a book which it took twelve weeks of constant labor to write, three more to proof-read, and three more to sell, and which represents the result of eleven years' thought and experience, was $75!"

Surely this would be a grim showing from merely the monetary point of view, but it takes no account of the reputation the book may have brought, the satisfaction of seeing one's ideas in print, the knowledge that it may have been of benefit to one's fellow men, above all the contentment that comes from useful work well done. Measured by money the author is one of the worst paid of men. Fortunately for civilization, the author cares less than most men about money reward. Yet he deserves all of it he can get.

Nowadays a book does not, as the author often imagines, come into demand because it is in the book-stores or on the railroad stands, but it finds place on the counters and the stands because it has come into demand. Often the publishers themselves cannot tell what creates this demand. With them every new book is a hazard. They know, however, that newspaper publicity is a constant and important factor, so that the first step after a book is printed is always to send out copies for reviews. The number of copies of a new book that can to advantage be distributed for this purpose, varies, of course, according to the character and costliness of the work, the size of the first edition, etc. Of a novel, from 150 to 300 copies are generally used in this way; of a work of literature, 100 to 200 copies; and of works of special character,

a much smaller number. These figures apply to the journals of the United States. The list for Great Britain is in any case very much smaller in proportion to the selling market, as the reviews in London journals can be depended upon to reach intelligent buyers of books throughout the entire Kingdom. From fifteen to twenty-five is usually enough for an American book published in Great Britain.

An author's royalty, sometimes called his copyright, is almost invariably reckoned, not on copies printed, but on copies sold, and accounted for half-yearly or yearly. Whatever shape his compensation may take, (excepting only that of an outright purchase of his copyright,) of course he is entitled to precise information as to the publishing statistics of his books. The yearly or half-yearly accounts rendered should give to him clearly-presented statements showing the number of copies that have been printed and the number that have been sold, and the records in the publishing office, serving as vouchers for these statements, should be open for his inspection at all reasonable times. Probably this is the practice of the leading publishers, at least in the United States.

When an author agrees to defray the cost of making electrotype plates, they usually remain his property. An allowance of ten per cent. on the actual manufacturing cost is a fair charge of the publisher for his over-sight of them. If the publisher pays the cost, the plates belong to him.

The publisher usually expects the author to contract to hold him free from any libellous matter the book may

contain, or for any violation of copyright by reason of its contents.

The rights of translation and dramatization are usually matters of special agreement.

It has been said that of five books, three fail, one covers its cost, the fifth must pay a profit to cover the rest.

BOOK MAKING.

The usual length of a book page is more than once and a half times its width, and less than twice its width. The ratio of seven to four is a common rule in book offices. Another rule is that the distance from one corner to the corner diagonally opposite shall be the length of two leads, or, stated geometrically, that the hypothenuse shall be twice as long as the base. There is very little difference between the results of these rules. Variation from them, however, is not uncommon, nor is it thought so reprehensible now as of old. The axiom that the proper margin for a page is an area equal that of the printed matter, is still more frequently ignored. Book pages set solid do not need so wide a margin as when leaded. By reason of optical delusion, matter a little higher than the center of a page gives at first glance the impression of being in the center. So it is customary to have the bottom margin wider than the top. The rule is to have the back margin of a page the narrowest, the top a little wider, the front still wider, and the bottom the widest of all. Copyright lines, bastard titles, and the like are put a little above the center.

Few persons not printers realize the amount of work often put into the 'making up' of book pages. A

traditional rule requires that a page shall not end with the first line or begin with the last line of a paragraph. It is a somewhat arbitrary rule, hardly worth the trouble it makes if strictly followed, when paragraphs are many and often short as in a book like this, so that deviations from it are to my mind pardonable. If it is enforced, a page, sometimes several pages, may have to be lengthened or shortened by a line or two. Furthermore, when it is desired that each chapter shall begin a page, care must be taken that the last pages of chapters are at least a quarter full, as they do not look well if containing but a few lines. For this, too, the makeup man must provide by lengthening or shortening the preceding pages. Even when the ending of one chapter and the beginning of the next may be put on the same page, like care is necessary, for at least four lines of the chapter ending should appear on the page. If the ending comes so near the bottom of the page that there is not room for at least four lines of the new chapter besides the head, the new chapter is made to start with the next page, sinking it to correspond with the first page of the text. It is undesirable to have any page end with part of a divided word.

Everybody knows that books are printed in sheets, with several pages on a sheet, but everybody does not know that these sheets are called 'signatures'. The name comes from the 'signature' or sign at the bottom of the sheet, put there for identification and an aid to the binder, the various sheets of a book being numbered (1), (2), (3), etc., or (A), (B), (C), etc. If letters are used and there are more signatures than the letters of the alphabet, the series continues either as AA or 2A, etc.

A book sheet is also frequently spoken of as a 'form' — the printer's name for all the collections of type locked up in one chase or printed at one impression.

Each book form as a rule is made up of four pages or some multiple of four. A form or signature of four pages is known as a *folio*, being made by folding the sheet once. Fold it again and a *quarto* is the result, four leaves bearing eight pages. Fold it a third time and you have an *octavo*, eight leaves with sixteen pages. Still another fold makes a *16mo.*, with thirty-two pages. The fifth fold makes a *32mo.*, with sixty-four pages. The sheets of few books are folded more than this, but occasionally a *64mo.*, or even a *128mo.* is seen.

Years ago when books were printed on the hand press, the almost invariable size of printing paper was 20x24 inches. Then the terms folio, quarto, etc., had an exact significance, the size of the folio page being of course half that of the sheet, or 20x12; the quarto was half that, or 12x10; and so on — the octavo, 10x6; 16mo., when square, 6x5, when oblong, 7x4 1-2: 32 mo., 4x3. When the quarto sheet was folded twice instead of once, a 12mo. (duodecimo) was made, with dimensions 8x5. If the sheet was folded so as to carry 36 pages, it was an 18mo., with each page 6 2-3x4, but that size is no longer used. Nowadays all these terms have come to lose their exactness, for with the cylinder press the size of the paper may suit the whim of the publisher, and, of course, every change in the size of the sheet changes the size of each page. So it is no longer possible for even an expert, by a glance at a page, to tell the size of the book. He can determine it quickly, however, by counting the leaves

from one signature to the next. Respecting folds only, the terms are often applied to newspapers.

Pamphlets are frequently printed in several signatures that are 'inserted' one within the other before stitching. Thus, if the work contains forty-eight pages, printed with three signatures of sixteen pages each, the first would contain pages 1 to 8 and 41 to 48; the second, pages 9 to 16 and 33 to 40, this signature being inserted in the first; the third, pages 17 to 24 and 25 to 32, which would be inserted in the second signature. The three would be stitched through the back fold, the process being called 'saddle-stitching'. Inserting is sometimes called 'quiring'.

All book covers are commonly spoken of as bindings, but the artistic binder prefers to use the word 'casing' for the ordinary cloth cover. He distinguishes by saying that in 'binding' the ends of the sewing cord or tape (known as 'slips') are firmly attached to the boards before covering; in 'casing' the boards are covered separately, and afterward glued on the book. The 'boards' are the sides; technically the 'cover' is the leather or cloth; 'cover' and 'boards' together make the 'case'.

Cover materials rank in this order: (1) paper, which may be of any thickness up to that of cardboard; (2) paper-boards, such as are frequently used for the cheaper, thinner school books, being usually strawboard with a surfaced paper covering; (3) buckram, a coarse fabric of linen or cotton, sized (stiffened by impregnating) with glue; (4) cloth, on a backing that may be either stiff or flexible board; (5) skiver, an inferior quality of leather made of split sheepskin; (6) roan, made from sheepskin in imitation of morocco; (7) calf, the usual thing for law

books; (8) Russia, a soft calf leather with a peculiar odor, esteemed because proof against mold and insects; (9) morocco, leather prepared from the skin of the goat, originally brought from Turkey and the Levant, but now made elsewhere, the kind called Levant outranking that called Turkey; (10) parchment, originally made from the skin of sheep or goat, but now also made from paper; (11) vellum, resembling fine parchment, made of calf or kid skin extended and drawn to a proper thinness when green. Pigskin and sealskin are also esteemed.

All the leathers are now imitated and only an expert can identify them when they have been put on a book. Sheepskins are made to look like calf, morocco, or pigskin; calf is grained to resemble morocco; pigskin to look like Levant morocco; goatskin is grained in various ways. The best authorities are of the belief that leather for book binding should not be artificially grained, and that most of it is too highly finished. The finishing processes add a good deal to the cost of the leather and are apt to be injurious to it.

'Half-binding' is an economical device by which leather is used only for the back, with its necessary hinge, and the corners of the cover; a very deep back of leather with larger corners is termed three-quarter binding. 'Tooling' means impressions made on leather by hot metal dies. When gold is thus impressed, the work is called 'gold-tooling'; when leather is stamped without the use of metal, it is called 'blind-tooling'. 'Extra binding' is the trade name for the highest grade of work.

Cloth has come to be the material used for much the larger number of books. There is of course a difference

in the qualities available, but not enough to be of consequence. The variations in expense are practically all due to the decoration, and this may be as elaborate or simple as the author may desire, assuming that the publisher's judgment as to expense limitations does not lead him to interfere. Publishers are quite willing to receive suggestions as to design or color, but as a rule the selection may well be left to their judgment.

The style of binding should bear some relation to the character of the contents. Works of fiction can stand any color and almost any degree of ornamentation, but serious works on scientific, economic, or such topics, ought to be bound without decoration and in dark colors or at any rate those not gaudy. One publishing house commends these considerations :—

"Authors sometimes desire a color which will fade in a short time and which will consequently entail a loss on the bookseller who exposes it in his window or store. It is not unusual also for an author to desire a cover design or a binding which is impossible on account of its costliness, forgetting that each color needs a separate stamp and a separate handling, and that certain fabrics would add so much to the cost that a suitable selling price could not be placed upon the volume. It will be readily seen, therefore, that while an author can, and often does, aid the publisher by valuable suggestions, which are always gladly received, their practicability must depend finally on business reasons of which the publisher may fairly be the best judge."

According as fancy dictates, the edges of books may be left untrimmed, or cut smooth and left white, or finished

by coloring or by gilding. To color the edges, a brush is dipped into a liquid containing some pigment, such as Venetian red or umber, and is struck lightly against a stick held over the unbound volumes. This is the sprinkling process that causes a shower of spots to fall on the edges of the book. An even tint is given by dipping a sponge into the liquid and passing it lightly over the edges. Marbling is produced by a floating mixture of colors in a vat.

A line on the back of a paper-bound book or periodical should read from the bottom to the top.

COPYRIGHT.

The Constitution of the United States provides (Art. 1, Sec. 8) that "the Congress shall have power to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." Under this provision have been enacted numerous copyright laws. A copy of the law as it now stands can be secured free by sending to the Copyright office of the Librarian of Congress, Washington, D. C., for Bulletin No. 1. "Directions for the Registration of Copyrights" are contained in Bulletin No. 2, which also will be sent on application, as well as blank forms if they are desired, but the use of these forms is not obligatory. The Copyright office requests that return postage shall *not* be forwarded, for its communications are mailed without postage, but all letters and packages addressed to it must be prepaid.

Nothing can be registered for copyright protection unless by reasonable interpretation it can be designated as belonging to one of the following classes of articles:—

1. **Book.** A hundred years ago the English courts accepted this argument: "There is nothing in the word 'book' to require that it shall consist of several sheets bound in leather or stitched in a marble cover. 'Book' is evidently the Saxon *boc*, from the beech-tree, the rind of which supplied the place of paper to our German ancestors. The Latin word *liber* is of a similar etymology, meaning originally only the bark of a tree. 'Book' may therefore be applied to any writing, and it has often been so used in the English language."

By the term 'book' in the copyright law is understood a literary composition. All copyright legislation is based on the power to legislate to protect the writings of authors. For this reason, the mere fact that an article is printed, such as a list of words, or a sheet of disjointed phrases or sentences, or a blank form or a blank book, does not enable it to obtain protection. Nor does the fact that an article is made up to resemble a book in form, justify its registration for copyright protection. It must be a book in literary substance, and must be a completed literary production, all copies of which are alike, and not a work with blank spaces such that each copy when completed is different from another copy. It need not be entirely original; it may even be composed wholly of old materials, taken from sources common to all writers, as long as they are arranged in a new and original form, which gives it an application unknown before. Original and independent work must have been bestowed upon it.

2. **Periodical.** This term includes all magazines, newspapers, or serial publications partaking of the nature of a periodical.

3. **Map or Chart.** The term 'chart' in the copyright law means a form of map, a cartographical work, and cannot, therefore, be used to designate what is ordinarily termed a chart, nor any such articles as dress patterns, or sheets designed for use in dressmaking, etc. Advertising cards devised for the purpose of showing paints of various colors, consisting of a sheet of paper to which were attached square pieces of paper of various colors and some lithograph work advertising the sale of the paints surrounding the squares, were held to be neither a chart, an engraving, nor a book, and could not be the subject of copyright. Where a series of maps was published for the use of insurers and they were differentiated by colors and signs explained by a key, the court said that 'scarcely any map is published in which arbitrary signs explained by a key printed at some convenient place for reference are not used to designate objects of special interest, such as rivers, railroads, boundaries, cities, towns, etc., and yet we think that it has never been supposed that a simple copyright of a map gave the publisher an exclusive right to the use upon other maps of the particular signs and key which he saw fit to adopt for the purposes of its delineations."

4. **Dramatic Composition.** This term must be understood to mean a literary composition in dramatic form, and cannot be understood to include mere stage business, specialty acts, stage names, stage curtains, scenarios, etc. A story must be told. So a wholly spectacular production or a single dance may not be copyrighted, though a descriptive song and pantomime may be. Do not apply for the entry of a 'comedy', a

'drama', a 'farce', or use any similar differentiating term, but in all cases use the statutory designation, 'dramatic composition'.

5. **Musical Composition.** Intended to cover words and music. If the words only of a song are desired to be protected, the designation 'book' should be used.

6. **Engraving, Cut, or Print.** These terms are defined in the law to be applied only to pictorial illustrations or works connected with the fine arts, that is to say, to articles sold or exchanged for their artistic value. They include pictorial illustrations, such as are intended to be used as illustrations for a book; and works connected with the fine arts, such as are prized for their artistic value alone, and such as are commonly framed and hung. Cuts, prints, engravings, chromos, or litho graphs relating to articles of manufacture, or to vendible commodities, such as artistic advertising prints, are not enterable in the Copyright Office, but are subject to copyright registration in the Patent Office, to which office the Act of June 18, 1874, relegates "all registry in the general nature of, or akin to, copyright of things which are mere adjuncts or appurtenances of articles of trade." Where a plumber's supply house reproduced the copyrighted cuts of a competitor, it was held that there can be no copyright on cuts contained in a trade catalogue when it is not shown that the author or designer intended or contemplated the cuts and prints as works of fine art, and when they were offered to the public merely as an adjunct to a publication connected with a useful art. The courts will not supply an intention the author or designer has not

avowed, to give the cuts or prints a character and purpose different from what their surroundings indicate.

Although it is commonly supposed that a copyright protects everything within the covers of a book, it does not always so do, for some jurists hold that according to the letter of the law illustrations bound in with a book do not constitute an integral part of it, and therefore, if protection is required for them, each must be copyrighted separately. As a matter of fact, the law makes no provision for such cases, and is subject to the personal interpretation of the judges.

7. **Photograph.** A photographic print, in order to be entitled to protection under the copyright law, must be printed from a negative made within the limits of the United States, or from transfers made therefrom.

8. **Chromo or Lithograph.** Chromos and lithographs, in order to obtain copyright protection, must be made from drawings on stone or from transfers therefrom made within the limits of the United States.

9. **Photographic Negative.**

10. **Painting.**

11. **Drawing.**

12. **Statuary.**

13. **Model or Design** INTENDED TO BE PERFECTED AS A WORK OF THE FINE ARTS.

Copyrights have been supported for a grammar; an arithmetic; a road-book giving an enumeration of highways and distances between places; a topographical dictionary; a court calendar; a directory; a series of mathematical tables; a collection of statistics; and even a catalog, unless it be a mere list of dry names.

The following articles are not subject to copyright registration: account books; advertising devices or novelties; albums; blank agreements, books, cards, forms, or price lists; book covers; calendars; cards (identification, playing, postal, or score); coats of arms; envelopes; ideas; letter heads; names (business, coined, or of articles, companies, corporations, libraries, medicines, products, substances, professional or stage); pads; patterns; phrases or words; scrap books; titles as such, or of newspapers, libraries, or series; wrappers for articles to be sold.

A mere daily or weekly price-current has been held to be not subject to copyright.

There can be no copyright in advertisements as such. The exclusive right to employ a particular method of advertising wares cannot be acquired under the copyright laws.

The courts never protect under the copyright law the title alone apart from the book which it is used to designate. In other words, the simple title of a book, magazine, or other periodical is not subject to be copyrighted. If it is to be protected as such, it must be under the law regulating the protection of trademarks.

Games of all kinds are regarded as inventions, and are therefore not within the copyright law, and should be protected by letters patent.

Although a system may not be copyrighted as such, its explanation may be. For instance, there is no doubt that a work on the subject of bookkeeping, though only explanatory of well-known systems, may be the subject of a copyright. Such a book may be explanatory either of

old systems or of an entirely new system; and considered as a book, as the work of an author conveying information on the subject of bookkeeping and containing detailed explanations of the art, it may be a very valuable acquisition to the practical knowledge of the community. There is a clear distinction between the book as such, and the art it is intended to illustrate. The same distinction may be made as to any other art. But the copyright of a work on mathematical science cannot give to the author an exclusive right to the methods of operation he propounds, or to the diagrams he would employ to explain them.

No copyright is valid for a work that is immoral, blasphemous, treasonable, or otherwise illegal, or where the work is in any way a fraud on the public.

Where blank forms are accompanied with an original detailed statement regarding their use, such statement is copyrightable, though the form is not.

The formalities required by law in order to secure copyright entry are very simple. No statement is necessary except the direct application for copyright registration. No papers are required to be sworn to, nor any certificate to be furnished. The law prescribes three simple steps as preliminary to copyright protection. Each of these steps should be taken exactly as the law requires; otherwise no protection is secured. These three steps are:—

Step A. **Registration** of title or description in the Copyright office. This step can be taken prior to going to press, if desired. Copyright entry may be claimed by an applicant as 'author' or 'designer' or 'proprietor' and one or more of these terms should be used in filing the

application. No entry can be made in a fictitious name, a pseudonym. If an author desires to preserve his anonymity and avoid putting his name on record, he should arrange to have some other person make the entry as 'proprietor'. Entry may be made in the name of a firm, corporation, or trustee, or in two or more names as joint authors or proprietors. Although the copyright vests in the name of whoever takes it out, he may hold it in trust for the legal owner, and where it does belong to another, a court of equity may compel an assignment.

A person who hires another to write a book and gives him the scope and description of the work, is not the author. The literary man who writes the book and prepares it for publication is the author, and copyright is intended to protect him and not the person who employed him. This rule applies also to composers and designers. Of course the employee may surrender his right to the employer by express agreement, or such surrender may be inferred from the circumstances. The employee, however, is not debarred from thereafter giving the same subject new treatment, nor from making use of the experiences and information gained in the course of his employment.

Although it is not necessary to state the name of the author, his nationality is required to be stated in order to determine the fee to be charged, and also to determine whether the article, in the case of a foreign work, is the production of a citizen of some country to the subjects of which the privilege of copyright in the United States has been extended. In the case of an author who is a native of a foreign country, but a legal or permanent resident of

the United States, that fact should be stated, or the citizenship should be given as of the United States. If the author is of foreign nativity but has declared his intention to become a citizen, that fact should be stated.

Accompany the application with a printed or typewritten copy of the title of the book, photograph, music, or other article. Pen-written titles are not legal and cannot be accepted. In the case of paintings, drawings, statuary, and models or designs intended to be perfected as works of art, a brief description of the article must be filed with the application, in lieu of the title.

Together with the application and title or description, send the FEE. For recording each title of a book or other article, the production of a citizen or resident of the United States, the charge is fifty cents. If a certificate of copyright (i. e., a certificate of the entry of the title) is desired, there is an additional charge of fifty cents, or $1.00 in all. One certificate can be made to include only one title. For recording each title of a book or other work, the production of a person *not* a citizen or resident of the United States, the charge is $1.00. The fee of $1.00 is required to be paid for recording the title of every work whose original author or producer is "a person not a citizen or resident of the United States," whether the proprietor of the copyright is or is not a citizen or resident of the United States. A certificate of such record requires the payment of fifty cents additional, or $1.50 in all For every copy under seal of the record of entry title, the charge is fifty cents.

Of newspapers, magazines, or other periodical publications, the title for each number, distinguished by volume,

number, and date, is required to be filed as if it were a distinct work. Application can be made in advance for the entry of a number of issues, by sending the printed title headings with the variations as to volume, number, and date written in, each issue requiring a separate fee and separate, complete title. Owing to the difficulty of insuring the receipt of two copies of a newspaper in the Library of Congress on or before the day of publication, it is a desirable precaution to get the postmaster's receipt, to serve, in case of need, as evidence of the mailing of the two copies, "on or before the day of publication," which suffices.

In the case of works published in parts or volumes, the title of each part or volume should be recorded as an independent work.

Step B. **Deposit of two copies** of the book or other article not later than the day of publication in this or any foreign country. In the case of paintings, drawings, statuary, or models or designs for works of art, a photograph is to be sent in lieu of the two copies. The copyright law explicitly enacts that "in the case of a book, photograph, chromo, or lithograph, the two copies of the same required to be delivered or deposited as above shall be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made therefrom."

No manuscript copies of books or music and no original drawings or paintings should be sent to the Copyright office.

Sending two copies of a book or other article is not a compliance with the requirement of the law that a title and two copies are to be sent, but three copies will serve, if such copies bear the printed title.

The printed copies or the photograph should be marked with the name and address of the sender, should be addressed to the Register of Copyrights, Washington, D. C., and should be deposited in the mails before any copies have been distributed to the public, with postage fully prepaid. The law requires postmasters to give receipts for titles and copies on request.

A manuscript is dedicated to the public by publication, and the exclusive property of the author in it ceases as soon as by publication it has become the property of the public, unless he has complied with the requirements of the statute and secured a copyright. Permission to make a copy of manuscript is not publication; neither is the representation of a play, nor the delivery of a lecture, but one may lawfully repeat a play from memory. There are English cases which favor the conclusion that printing "for private circulation" is not publication, and other cases to the contrary. In practice, the publication is supposed to take place when the book is advertised, for then it is offered to the public at a price. A sale naturally imports publication.

Steps A and B are prerequisites to any copyright protection. They may be taken at the same time, if desired, but not later than the day of publication. If taken together, all matter relating thereto, including title, copies of photograph, application, and fee, should be sent in one parcel.

If the two copies of the book or other article, or the

single copy of a photograph of an original work of art, should be sent under separate cover, care should be taken to mark the parcel plainly with the name and address of the sender. In the case of photographs or similar articles, the title of each should be plainly written or printed upon the copies so that the connection between the copies and the entry may be easily made.

Step C. **Notice of copyright** should be printed in every copy distributed, in one or the other of the following forms: 'Entered according to act of Congress, at Washington;' or 'Copyright, 19—, by A. B.'

In the case of a book this notice should be printed on the title-page or the page immediately following. In the case of other articles the notice should be placed upon some visible portion of the article or of the substance on which the article is mounted. There is a decision to the effect that in the case of several volumes, it is enough to print the notice in the first, but as a matter of prudence it may wisely be printed in all.

It is customary to print, on the reverse of the title-page of a book, the legal notice of copyright in the name of the publisher, rather than in the name of the author. The Macmillan Company gives as one of the reasons the fact that the publisher can then defend the copyright, if attacked, in the event of the author's being out of the country or unable for any reason to give the matter immediate attention. This does not affect the ownership of the copyright, which is determined entirely by the agreement or contract between the author and publisher.

For a certified receipt of the deposit of two copies, the charge is fifty cents.

Copyrights may be assigned by an instrument in writing, but such assignment must be recorded in the office of the Librarian of Congress within sixty days after execution, in order to be valid as against any subsequent purchaser without notice of the first assignment. For recording and certifying an instrument in writing for the assignment of a copyright, the charge is $1.00; and for each copy of an assignment, $1.00.

The Register urges that currency or coin shall not be used for remittance. He says postage stamps should not be sent; those of larger denominations than five cents cannot be used at all and will be returned. For large amounts bank drafts should be used, or, upon arrangement, checks. Money orders, drafts, and checks should be made payable to the Register of Copyrights.

A new edition is protected by the original copyright to the extent of the matter reprinted, but new matter must be covered by a new copyright.

It is the unquestioned law that in the case of letters the general property and the general rights incident to property belong to the writer, and the person to whom letters are addressed has but a limited right or special property in such letter as trustee or bailee for particular purposes, either of information or of protection or of support of his rights and character.

An author has, at common law, a property in his manuscript, and may obtain redress against any one who deprives him of it, or, by improperly obtaining a copy, tries to realize a profit by its publication.

A novel called 'Trial and Triumph' was first published in 1854, again in 1860, and then suffered to remain out

of print. In 1875 another pnblisher was restrained from publishing a novel under the same name, the fact that the title had been allowed to lie dormant not being permitted to give another the right to use it during the life of the copyright.

When an article has once been published, even in an obscure journal, without the protection of copyright, it cannot afterward be sold by the author. Publication without copyright gives a manuscript to the world, and the author has no more right to it afterward than anybody else.

The act of March 3, 1891, provides that "authors or their assigns shall have exclusive right to dramatize and translate any of their works for which copyright shall have been obtained under the laws of the United States."

A translator, and the editor, compiler, dramatizer, or abridger of a work may under the copyright law be considered as the author of the translation, the compilation, the dramatization, or the abridgment, and can obtain copyright registration, but that will not prevent another from publishing an independent translation, compilation, dramatization, or abridgment of the same work.

By reciprocal arrangements, international copyright now prevails for the benefit of authors in Great Britain and her possessions, France, Germany, Switzerland, Italy, Denmark, Portugal, Spain, Mexico, Chile, Costa Rica, Netherlands, Cuba, aud China. Our own authors may secure copyright in these countries under the conditions there prevailing. The practical way to do it is to secure the services of an agent or publisher abroad, who can comply exactly with regulations familiar to him.

The first term of copyright is for twenty-eight years. Within six months before its expiration the author, if he still be living, or his widow or children, can have the copyright continued for fourteen years. This renewal requires the filing of the title a second time, and the deposit of two copies, exactly the same as in the case of an original copyright. The fees are also the same, but a certificate is obligatory, and this certificate must be published for four weeks in one or more newspapers.

Infringement. A copyright may be infringed by the copying of all or a material part of a work, either verbatim or in substance. Taking each case on its own merits, the courts seek to determine whether there has been a substantial copy. Infringement is not established by showing merely that one work may have been suggested by another, or that some parts or pages of it have resemblances either in method or detail. Such resemblances must be so close, full, and striking as to lead to the conclusion that the one is a substantial copy of the other or borrowed from it. In brief, a copy is that which comes so near to the original as to give to every person seeing it the idea created by the original. If so much is taken that the value of the original is sensibly and materially diminished, or the labors of the author are substantially, to an injurious extent, appropriated by another, such taking or appropriation is enough in point of law to maintain a suit.

Abridgments are not infringements when made in good faith and embodying original work on the part of the person abridging. Fair abridgments are not actionable even though they hurt the sale of the book abridged, but it

will be considered whether they prejudice or supersede the original. To constitute a fair abridgment, there must be real, substantial condensation of the materials, and intellectual labor and judgment bestowed thereon, — not merely skilful use of the scissors, nor extracts of the essential parts that constituted the real value of the original work. To copy certain passages from a book, omitting others, is in no just sense an abridgment, as the judgment is not exercised in condensing the views of the author; his language is copied. The determination does not rest on the intention of the abridger or on comparison of a page or pages, but on the general character of the result, with reference to the facts of the particular case.

Some similarities and some use of prior works, even to the copying of small parts, are tolerated in such books as dictionaries, gazetteers, grammars, maps, arithmetics, almanacs, concordances, cyclopedias, itineraries, and guide-books, if the main design and the execution are in reality novel and improved. In the completion of such works, the materials of all must to a considerable extent be the same. Novelty and improvement can be substantial in hardly any case, unless the matter is abridged, or a material change is made in the arrangement, or more modern information is added, or errors are corrected, or omissions are supplied.

A reviewer may fairly cite largely from the original work, if his design be really and truly to use the passage for the purpose of fair and reasonable criticism.

The copyright covers the plan or system of a book, and the classification and arrangement of the topics.

From any copyrighted periodical, permission must be

secured before an article can safely be reprinted in full. Ordinarily a third or less of a prose article may safely be reprinted without expresss permission if credit is given. Indeed, most publishers of periodicals are glad to have extracts so reprinted, and some look on it as such useful advertising that they go to considerable expense to make it easy for exchange editors to copy. There is seldom objection to reprinting poems in full, provided due credit is given. In the case of both prose and poetry, credit should be given to the author as well as the publisher if the article or poem is signed. Of course, matter from a periodical not copyrighted may be reprinted without breaking statute law, but an unwritten law of the craft is broken if this is done without giving credit in the case of matter clearly original. Many jokes, anecdotes, and brief statements of fact, however, take on the character of common property and float through the press with no question about the impropriety of being uncredited. News of the ordinary varieties is freely copied without giving credit unless the editor wants to avoid some responsibility by showing that it came from another paper. Afternoon papers habitually copy from morning papers, and *vice versa*, and remonstrance and even annoyance is very rare. It is a give-and-take practice, from which every newspaper expects to gain more than it suffers, and nobody complains. Even when an afternoon paper borrows from the earlier editions of its rival, it is philosophically assumed that the reading public will realize which paper really deserves the credit.

Prints and Labels. The application for registration of prints and labels relating to articles of manufacture

must be made to the Commissioner of Patents, and should be signed by the author or proprietor, or for the author or proprietor by a duly authorized agent. A complete application comprises — (*a*) A statement addressed to the Commissioner of Patents, disclosing applicant's name, nationality, and place of doing business; whether author or proprietor, and, if proprietor, a disclosure of the nationality of the author; the title of the print or label, and the name of the article of manufacture for which the print or label is to be used. (*b*) Ten copies of the print or label, one of which, when the print or label is registered, shall be certified under the seal of the Commissioner of Patents and returned to the author or proprietor. (*c*) A statement of its nonpublication prior to date of filing. (*d*) A fee of $6. The title of the print or label must appear on the copies filed. The deposit of the ten copies required should be made before the publication of the print or label, the law providing that no person shall be entitled to a copyright unless he shall also, not later than the date of publication thereof in this or any foreign country, deliver the required copies of the print or label in the office of registry. The statute is constructed to provide for the registration of any print or label without examination as to its novelty. The word 'print' so far as it relates to registration in the Patent Office, is defined as an artistic and intellectual production designed to be used for an article of manufacture and in some fashion pertaining thereto, but not borne by it; such, for instance, as an advertisement thereof. The word 'label' is defined as an artistic and intellectual production impressed or stamped directly upon the article of manufacture, or upon

a slip or piece of paper or other material, to be attached in any manner to manufactured articles, or to bottles, boxes, and packages containing them, to indicate the article of manufacture. Copyright registration in the Patent office entitles the proprietor to insert in the copies of the print a notice in the form, 'Copyright, 190–, by A. B.'

Trademarks. A trademark is a name, sign, symbol, or device employed by a person, firm, or corporation for the purpose of indicating to customers that the goods upon which it appears are made or sold by him, them, or it, or to indicate the business conducted or the place where the business is carried on. Its purpose is to protect whoever uses it from the competition of inferior articles, and to protect the public from imposition. It differs from copyright in that it is recognized by the common law, so that the right of property in it will be maintained without statutory support. Once there was much discussion as to whether authors had property rights in 'the children of their brains', but now it is agreed that such rights spring only from copyright statutes. So marked indeed is the distinction that if the name of a publication which might have been protected as a trade-mark, should be applied to a copyrighted publication, it will not be protected as a trade-mark after the copyright expires. In other words, it may forfeit its inherent property right, by assuming for a time the statutory right.

It is in the matter of names that trade-mark law particularly interests authors and publishers, for it has been applied to their protection in the use of the titles of periodicals, newspapers, books, and pamphlets. Such

titles may be protected as trade-marks provided they are to some extent arbitrarily selected, and do not describe the geographical location of the place of publication, or the author, or the subject-matter so closely as to give others a right to use the name with equal truth. Inasmuch as the general purpose of the law in its publishing application is to prevent deceit, the endeavor of the courts is to determine whether what is alleged to be an imitation, is calculated to deceive and would in fact deceive. When the court held that 'El Cronista' was no infringement of 'La Cronica' — one meaning 'the chronicler' and the other 'the chronicle' — the judge said: "I do not mean to say that a newspaper proprietor cannot appropriate and by long use acquire a property in a name, which the courts will protect against piracy. But that I understand to be the extent of the rule, and that any mere assimilation of the name — unless it was very clearly calculated to deceive the public — would not be unlawful."

Among titles held to conflict have been: 'The Real John Bull' and 'The Old Real John Bull' — 'The Iron Trade Circular (Rylands)' and 'The Iron Trade Circular (edited by Samuel Griffiths)' — 'Chatter Book' and 'Chatter Box' — 'Independent National System of Penmanship' and 'Payson, Dunton, and Scribner's National System of Penmanship' — 'National Police Gazette' and 'United States Police Gazette' — 'The Children's Birthday Text Book' and 'The Birthday Scripture Text Book' — 'English Society' and 'London Society' — 'The London Journal' and 'The Daily London Journal' (the court suggesting that 'The Daily Journal' would be permissible).

Among titles held not to conflict have been: 'Punch'

and 'Punch and Judy'—'The Electrical Age' and 'The Electrical World'—'Engineering News and American Railway Journal' and 'The Railroad and Engineering Journal'— Evening Post' and 'The Morning Post'—'The Northwest News' and 'The New Northwest'—'The Grocer' and 'The American Grocer'—'The New Era' and 'The Domestic Republican New Era'—'Old Moore's Pictorial Almanack' and 'The Pictorial Almanack'.

An author cannot acquire a right to the protection of his writings under an assumed name as a trade-name or trade-mark, and no pseudonym, however ingenious, novel, or quaint, can give one any more rights than he would have under his own name, or defeat the policy of the law that the publication of literary matter, without protection by copyright, has dedicated such matter to the public.

PAPER.

All vegetable growths consist of (1) cells or fibers mainly composed of cellulose and (2) various intercellular matters. The paper maker's task is to reduce the selected vegetable substance to pulp; to remove as much of the intercellular matter as may be desirable; to dilute the pulp so as to disintegrate the fibres perfectly; and then to reassemble the fibers by depositing them in the form of a sheet, at the same time getting rid of the water quickly.

A great variety of fibers have been used in making papers. Those that have come to be in general use today were classified as follows in order of value by the Committee of the Society of Arts on the deterioration of paper: (A) Cotton, flax, and hemp. (B) Wood celluloses (a) sulphite process and (b) soda and sulphate process.

(C) Esparto and straw celluloses. (D) Mechanical wood pulp. The Committee prescribed as a normal standard of quality for book papers required for publications of permanent value, not less than seventy per cent. of fibers of Class A.

Cotton and flax fibers, secured chiefly from rags, were until within a generation the chief materials in use, but now not more than five or six per cent. of the paper made in the United States is 'rag' paper. The value, however, of all the rags used in the last census year was two-thirds that of all the pulp, showing that the commercial estimate of the ratio of merit of the two materials is about ten to one. Wood fibers were originally resorted to as substitutes for the materials used in the cheapest grades of paper, and so were naturally looked upon with suspicion, which in fact was warranted by their crude methods of preparation. As processes have been improved, it has become possible to use the wood fibers in better grades of paper, and very likely their relative worth is now in reality much greater than the figures would indicate.

Wood pulp is produced by grinding the wood mechanically or by disintegrating it through the use of chemicals, and so is known as either mechanical wood pulp or chemical wood pulp. In the mechanical process, comparatively little of the intercellular matter is removed, and hence the relative inferiority of the product. Of the chemical pulp, that produced by the soda process is inferior, partly because of the nature of the wood most used (chiefly poplar) and partly because of its drastic treatment, resulting in a much softer product, with fibers shorter and therefore of less strength. In the sulphite

process almost pure cellulose fiber remains, nearly half of the weight of the wood disappearing. There is almost no loss of weight in the mechanical pulp process, showing that about half the substance of paper made from mechanical pulp is intercellular matter. Only by reason of the nature of the fibers themselves are those from rags superior to those from sulphite pulp.

Size. The most considerable ingredient added to the fibers in the manufacture of most papers is 'size' or 'sizing'—a weak glue that makes the paper less absorbent and acts as a sort of varnish. Two kinds are used, vegetable and mineral. Vegetable size, of which the base is rosin, is commonly mixed with the pulp in the 'beater', which is otherwise known as the 'engine'), and the paper is called 'engine-sized'. This is all the sizing required for printing paper. Animal size, made of gelatine, is commonly applied by passing the web of paper through a trough called a 'tub' and hence the product is known as 'tub-sized' paper. It is the usual treatment for writing paper, though sometimes when an especially hard paper is desired, it is also sized in the beater. The more a paper is sized, the harder it is.

Blotting paper is made without size. The less sizing a paper has received, the more will writing ink spread on it, and in buying a paper for printing, care should be taken in this respect if the pen is to be used on it at all, as in the case of blank forms, receipts, order blanks, etc. To test the ink resisting quality of paper, draw a heavy ink line across the sheet. If the paper is poorly sized, a feathery edge will appear, caused by the spreading of the ink. Slack-sized paper will be penetrated by the ink,

which will plainly appear on the reverse side of the sheet. Test also by wetting a corner with the tongue. If the paper is unsized, the moisture will spread as in a piece of blotting paper. Watch the spot moistened, and the longer it remains wet the better the paper is sized. Look through the spot dampened—the poorer the sizing the more transparent is the paper where it is wet. If it is thoroughly sized, no difference will be apparent between the spot dampened and the balance of the sheet. When there is a question as to whether a paper is tub or engine sized, it can usually be decided by wetting the forefinger and thumb and pressing the sheet between them. If tub-sized, the glue applied to the surface will perceptibly cling to the fingers.

The Committee of the Society of Arts held that book paper for publications of permanent value should contain not more than two per cent. of rosin and be furnished with the normal acidity of pure alum.

Coated Paper. Studied with a magnifying glass, it will be seen that the surface of a sheet of paper is uneven. Where the interlaced fibers cross each other, the sheet is thickest. With ordinary type, strong impression, plenty of ink, and dampened paper, the unevenness of an elastic surface produces no bad effect, but the shallow lines of half tones, wood cuts, and fancy types need a perfectly smooth surface to give brilliant results. So 'coated' papers have come into vogue, one or both sides being surfaced with a coating of china clay or other mineral substance.

A coated paper of sixty or eighty pounds to the ream will show up ink and cut much better than one of heavier weight. The same ink and cut on a coated paper of

from one to two hundred pounds would look inferior because the clay finish being heavier and thicker on the weightier paper absorbs the ink too freely and leaves the pigment on the surface so that the color will look mottled or watery and rub off easily when dry. So when the heavier stock is used, the careful printer must add driers to his ink.

It is the opinion of experts that coated paper will not last a reasonable time and should not be used in books that are expected to have permanent value. It makes a heavy book and is not flexible. For this reason and also because of expense, halftone illustrations for books are usually printed on separate sheets and pasted in, being called 'insets'. They add materially to the cost of binding.

Imperfect sheets of 'coated book' (as it is called by the trade) are known as 'seconds' and are sold in large quantities by the paper trade houses, usually at a price of about five cents a pound, when the standard price of perfect goods ranges from six or seven cents up. One can never tell how large a percentage of the stock will be seriously soiled or badly blemished, and it is not safely bought for jobs to be run from large forms, but for booklets and the smaller job-work it can ordinarily be used with material economy and no appreciable loss in quality.

To test if the coating is firm on a coated paper, wet finger and thumb with saliva and tightly press a corner of the sheet between them; then after half a minute open finger and thumb, releasing the paper slowly. If the coating adheres to finger and thumb, it is weak and will pull off during the printing as in the case of the test.

Enameled papers are coated with a colored substance which adds to both their weight and thickness. They are used for covers.

Color. It is not possible to make from the raw materials absolutely white paper, as the web always inclines either to blue or yellow. Paper is therefore shaded slightly toward a buff or bluish tint. This is generally accomplished by putting a coloring, which dissolves very slowly, into the pulp in the engine. The papers that would popularly be called white, are sold by the paper dealer as 'white' or 'tint' (colored very faintly) or 'natural' (a delicate buff or very light cream).

Filler. If a 'filler' of clay or some other mineral substance is used, it is mixed with the pulp in the beater. The size helps to 'fix' (hold) it, increasing the strength. The purpose of a filler is to improve the color, surface, and 'feel'. The Committee of the Society of Arts held that a book paper to be permanent should contain not more than ten per cent. total of mineral matter (ash).

Calendered. To receive a finish, paper passes through a 'stack' of calenders — a series of polished iron rollers, mounted one above another. This is virtually an ironing process. By the regulation of the pressure of these calender rolls, the requisite amount of 'surface' is given to the paper. A still higher finish is secured by passing the paper through 'supercalenders'— a stack of rollers, some of chilled iron, others of compressed paper or disks of cotton. To the coarser surfaced papers is given the name of 'machine finish'— abbreviated to 'M F.' The smoother papers are called 'sized and calendered'— 'S. & C.'— or 'supersized and calendered'—'S. S. and C.'

Their hard glossy finish may be readily detected by forming a cylinder of the paper and reflecting the light on it, when it will show an even, uniform surface with a bright gloss, which M. F. papers do not have.

Plate Paper. The old way of getting the smoothest surface for paper was to press it between hot plates highly polished. This produced the vellum or hot-pressed paper so much admired a generation ago. Plate paper is still to be bought, but has been largely supplanted by coated paper. Copperplate paper is a different thing — being unsized, unfinished on one side and calendered on the other.

Loft and Machine Dried. Paper is either dried wholly on the paper-making machine, in which case it is known as 'machine-dried', or partly on the machine, then being cut into sheets that are hung in 'lofts' to complete the drying, whence the name 'loft-dried'. Of course the 'loft-dried' process is the more expensive, but the product is better. 'Pole-dried' paper is of the 'loft-dried' variety.

Laid and Wove. In the making of paper, the web while wet passes under a 'dandy'— a skeleton cylindrical roll covered with wire cloth. Wires may be arranged so as to impress on the web parallel lines running lengthwise about an inch apart, crossed at right angles by lines closer together. This produces the 'laid' effect, which may be distinguished by holding a sheet to the light, when the wire marks will appear. Paper not thus showing the wire marks is known as 'wove' paper. The terms have nothing to do with quality of texture, but wholly concern appearance. Either smooth or rough papers may be laid or wove. The dandy-roll also impresses the 'water-mark' to be seen on holding fine writing papers to the light.

Antique Finish is the term for a spongy paper, with a dead surface, thick for its weight, designed to make work bulky. Its surface resembles that of most of the papers sold under the name of LINEN, which in fact may or may not be chiefly composed of flax fibers.

Bond Papers, now so much in vogue for commercial correspondence, get their name from their surface resemblance to the tough, thin, dull paper used for bonds. Bond, linen, and antique finished papers are much the best for typewriting, for the glossy surface of S. S. & C. papers does not take a clear impression on the typewriter. For taking duplicate copies on the typewriter, paper called 'onion skin' has the preference — a stout paper almost as thin as tissue paper.

Hand Made. Up to the time of the invention of the Fourdrinier machine a century ago, all paper was hand-made, and such is still the product of Oriental countries, but in Europe and America the hand-made output is very limited. Craftsmen who think the old must be better than the new, seek hand-made paper for their books, but the amount in use is of no commercial importance. Hand-made papers can often be told from those made by machine by the fact that they are darker in tone on the wrong side. The rougher side of the paper is 'the wrong side'.

Deckle Edge. A sheet of hand-made paper has a rough, uneven edge. Printers once looked on this as a defect and trimmed it off, but it has of late come to be deemed artistic, and the demand for it has led the makers of some machine-made papers to put them through an extra process in order to give them a sham 'deckle edge'.

It is on two sides instead of four as in hand-made paper, and is more feathery. It can be made on the machine in narrow strips of any desired width. The ragged edges are hard to turn when handling a book and they collect dirt, so it is doubtful if they will find permanent favor, but for the time they are fashionable.

Cardboard is made by pasting several sheets of paper together, compressing between rollers. Of course the quality depends on the number of sheets and their nature. There may be anything from '2-ply' to '12-ply'—referring to the number of layers—and these may be all or part of machine-finish or calendered, white or colored, wood, rag, or manila. The best qualities are called 'Bristol board' or 'Bristol' from the original place of manufacture. Poorer qualities have coarse paper within and a good facing. Made of manila paper, they may be called 'tag' stock. Cheap cardboards are called 'blanks'. 'Millboard' is a heavy, coarse variety.

Envelopes are ordinarily made by a machine that cuts the blanks from a continuous roll of paper, bends them into shape, and gums, folds, and presses the edges together. It then gums the edge of the flap, dries the gum, folds the flap, counts the finished envelopes into bundles of twenty-five, delivers them, and records the total count. Sometimes the blanks are first cut to shape in a separate machine. The capacity of a good machine is estimated at 120 envelopes a minute, or 72,000 in one day.

Envelopes are regularly made from many kinds of paper, but the bulk of those used in commerce are made from ordinary book or manila stock. The range of price

depends mainly on the quality and size, since the cost of stock is the chief factor. There is a slight extra expense in having the standard sizes made of any stock that may be furnished, but the cost of an unusual size made to order is not inconsiderable where a special die must be made. If envelopes are ordered in large lots, 10,000 or more, it is economical to have the corner piece printed when and where they are made. Envelopes cost about five per cent. less when ordered in 10,000 lots. Weights of paper in envelopes are listed by the use of X, XX, and XXX — the three standard weights for the usual envelope of commerce. Sizes are given in lengths, but by some freak of the trade not exactly for the standard sizes. Thus, an envelope marked '6 3-4' is but 6 1-2 inches long. Envelopes to take a letter sheet twice folded are known as 'official' envelopes. The larger manila envelopes are 'open end' or 'side flap'. According to the size of flap, envelopes are 'high cut' or 'low cut'. Envelopes come in these regular sizes :—

BANK	No. 9 3 15-16x8 7-8	PAMPHLET
No. 6 4 1-8x6 1-4	No. 10 4 1-8x9 1-2	No. 2 6 1-2x10
No. 7 4 3-16x7 1-8	No. 11 4 1-2x10 3-8	No. 3 6 3-4x10 1-2
No. 8 5x7 1-2	No. 12 4 3-4x11	PAY
BARONIAL	No. 14 5x11 1-2	No. 2 2 9-16x4 5-16
No. 4 3 5-8x4 11-16	COIN	PHOTOGRAPH
No. 5 4 3-16x5 3-16	Open end	Open end
COMMERCIAL	No. 3 2 1-2x4 1-4	Cabinet 4 13-16x7 1-4
No. 3 2 11-16x4 3-4	No. 5 2 7-8x5 1-4	Wide Imperial Cabinet 5 3-8x7 1-2
No. 4 2 7-8x5 1-4	No. 7 3 1-8x5 1-2	
No. 5 3 1-8x5 1-2	DRUG	PORTFOLIO
No. 6 3 1-2x6	No. 1 1 3-4x2 7-8	No. 1 5 1-2x8 5-8
No. 6 3-4 3 5-8x6 1-2	No. 2 2 1-16x3 1-2	No. 2 6 1-4x8 5-8
No. 7 3 3-4x6 13-16	No. 3 2 5-16x3 5-8	No. 4 6 1-16x9 9-16

Tests for Paper. Besides the tests already mentioned, it is worth remembering that by holding a sheet up to the light one can easily see if it is of even make,

or is spotty or cloudy. Spots on the surface are deemed a serious detriment. To judge the comparative cleanliness of several sheets, draw a small circle around the larger specks, which will facilitate comparison. To judge if the difference of surface is great, compare sides. By the rattle of the sheet when shaken, one can tell if it is rag, or wood, or grass. Creasing it will show if it has a tendency to crack. By tearing off a corner and holding the torn edge between the eye and the light, it is easy to note what sort of fiber it has; this may be woolly, or short and straight — informing as to strength. To learn the direction of the grain, cut out a circular piece as nearly round as the eye can judge; mark on the edge the short and long way of the sheet; float it on water a few seconds and then lay it on the hand; it will curl into a cone with the grain of the paper running the opposite way from that in which the paper curls.

To compare the absorbing power of blotting papers of the same weight to the ream, touch the corner of each to a drop of ink, and note the height to which the ink rises.

To test for ground wood, make a streak across the paper with a solution of aniline sulphate or with concentrated nitric acid; the first will turn ground wood yellow, the second will turn it brown. Aniline sulphate is better, as nitric acid acts upon unbleached sulphite, if present in the paper, the same as it acts upon ground wood, turning it brown.

Classification. The Census Bureau classifies papers thus: (1) News — in 'rolls' and 'sheets'. (2) Book — including cover, plate, lithograph, map, wood cut, cardboard, bristol board, etc. (3) Fine — including writing,

ledger, etc. (4) Wrapping — including manila (made from rope, or directly from jute, hemp, and other strong fibers). (5) Straw — at one time used for printing, but now chiefly for wrapping and board purposes. (6) Bogus manilas — so called from being imitations of manilas, though made from wood fibers. (7) Boards — including binder boards (used for binding books), pulp boards, straw boards, news boards (made from old newspapers) — used for boxes and many other purposes. (8) Miscellaneous — including tissues, blotting, building, roofing, carpet lining, wall hanging, etc.

Sizes. 'Flat' paper is that which comes unfolded. There is now no standard size for the flat sheet, papers being manufactured in a great variety of sizes. The flat sheet commonly used in the United States is much larger than that used in England or on the Continent, owing to the greater size of American printing presses. The larger the number of sheets that can be imposed upon the press, the smaller the number of impressions required for a given edition, and the smaller the cost, so that the tendency has been toward increasing the size.

Standard names and sizes of flat writing papers are :—

Flat Letter	10x16	Super Royal	20x28
Flat Packet or P. Post	12x19	Double Demy, narrow	16x42
Flat Foolscap or S. C.	13x16	Double Demy, broad	21x32
Flat Cap	14x17	Elephant	23x28
Crown or Crown Cap	15x19	Medium	18x23
Double Letter	16x20	Imperial	23x31
Demy	16x21	Double Medium nar'w	18x46
Folio Post or Folio	17x22	Double Medium, broad	23x36
Double Folio	22x34	Double Royal	24x38
Double Cap	17x28	Double Elephant	27x43
Small Double Cap	16x23	Columbiam	23x33
Royal, Double Packet or Packet Folio	19x24	Atlas	26x30
		Antiquarian	31x54

Standard names and sizes of ruled papers are:—

	Inches	Sheet
Commercial Note Heads	5 1-2x8 1-2	1-8 Folio
Hotel Note Heads	5 2-3x11	1-6 Folio
Packet Note Heads	5 3-4x9	1-8 Medium
Demy Letter Heads	8x10 1-2	1-4 Demy
Folio Letter Heads	8 1-2x11	1-4 Folio
Memorandum Heads	5 1-2x8 1-2	1-8 Folio
Bill Heads - Sixes, 3000 to Ream	8 1-2x4 2-3	1-6 Cap
Bill Heads - Quarters, 2000 to Ream	8 1-2x7	1-4 Cap
Bill Heads - Thirds, 1500 to Ream	8 1-2x9 1-3	1-6 D. cap
Bill Heads - Halves, 1000 to Ream	8 1-2x14	1-2 Cap

The sizes of book paper regularly carried in stock by paper dealers nowadays are 22x32, 24x36, 25x38, 28x42, and 32x44, and weights range from 40 to 120 pounds to the ream. In lots of 1,000 pounds or more any size or weight will be made to order.

The standard size for cardboard is 22x28; for 'colored medium' (the more common colored printing paper) 20x 25. 'News' delivered in sheets is common in 20x30, 24x38, 30x40, and 32x44; four-fifths of it is now delivered in rolls, from 30 to 75 inches long (which is the width of the web or sheet).

'Folded' papers, with a single fold and made up in quires, are less common than of old, and printing paper is now rarely so delivered, but it is still the practice to fold fine writing papers for retail sale. Makers and stationers differ in the names and sizes for writing papers. A Boston stationer classifies as follows, the dimensions being those of one page of the folded sheet: Baronial, 3 3-8x5 1-8. Billet, 3 7-8x5 1-8. Octavo, 4 3-8x6 5-8. Commercial, 4 7-8x7 7-8. Packet, 5 3-4x9 1-4. Letter, 8x10. The more common letter size in commercial use is 8 1-2 x11.

Persons dealing with printers often have occasion to remember that 24 sheets make a quire, and 20 quires, or 480 sheets, make a ream. Sometimes, but not generally, 25 sheets are put in a quire, making 500 to the ream. Printers in their reckoning must take account of the waste in getting the forms on the press, and in bad impressions. So they often reckon a ream as 19 quires, allowing the other 24 sheets for waste. Paper is sold either by the pound or ream. If designated as, for instance, 22x32-40, the meaning is that each sheet is 22x32 inches, and that one ream weighs 40 pounds. Dimensions of paper, as well as of cuts, books, etc., are generally given with the width first, and of flat papers the smaller dimension is presumed to be the width. Disregard of this practice may lead to annoying results when directions are given to a printer.

Buying. Such is the variety in the character and quality of the papers on the market that unusual experience is requisite for buying to the best advantage. A novice would better put himself in the hands of a trustworthy printer or paper dealer, say what he wants, and pay the price. The printer properly expects to make a charge for his capital or credit, time, and knowledge, as well as for the cost of handling, storing, counting, cutting, etc. A charge of seventy five cents an hour is proper for cutting, and from fifty to sixty cents an hour for packing and handling. To cover all the miscellaneous costs, the printer usually charges his customer ten per cent. on the cost of a large lot of paper, something more on a small lot. On paper and card stock amounting to less than $5 in value, a twenty-five per cent. charge is fair. Stationers

commonly charge from fifty to a hundred per cent. on small lots. As it may take as much time to buy a dollar's worth of paper as to buy a hundred times as much, these variations are not unreasonable.

One who in trying to economize would assume all the risks of buying direct, must look out that the paper is suited to the ink to be used. He must use especial care in the matter of dimensions, remembering to save presswork it may be desirable to 'run and turn'—which means running all the matter on one side of a sheet, then all on the other side of the sheet, and then cutting the sheet in halves, saving half the presswork. If in such case the paper is cut to exact size, the cost of presswork will be doubled. Allowances must be made for trimming when sheets are to be folded for binding; roughly speaking, a quarter of an inch should be added to each dimension of the desired page, in figuring the size of sheet necessary.

Paper is said to 'cut to advantage' when after getting out of a given sheet all the pieces possible of the required size, little remains for waste. If the waste in cutting from a 22x32 sheet were only two inches at end and side, that would be 104 out of 704 square inches — almost 15 per cent. — and one is lucky when the waste is no greater on ordinary small job-work. Hence further occasion for the printer to add a percentage to the list price of the paper, and for the independent buyer to exercise care in figuring. Remember, too, that if several forms are to be run at a time, such as several duplicate plates, the paper may not cut so well as if they were to be run one at a time. It is the size of the piece printed at one impression that is of importance here. In the case of a job running well into

the thousands, it is often economy to have duplicate plates, their cost being much more than offset by the saving in presswork. Occasionally it is cheaper to run three at a time than to run four and waste paper because it does not cut to advantage in fours; or it may be best to buy a larger paper of the same grade; or most may be saved by making up the form the long way, i. e. with its parts end to end rather than side by side.

Allowance, too, must be made for waste in presswork, largest in 'making ready', but continuous throughout the run by reason of errors in feeding, inking, etc. On any but long runs, five per cent. more paper should be bought than would be necessary if every sheet were printed perfectly.

The man who buys his own paper must expect to pay for its defects, if they make any trouble and delay. A printer points out that if the paper is extra thin, it is hard to feed, and the press must be run slowly; if it is overcharged with electricity, it may take just double time to run off; if it is rough-edged, it will require pointing to get register; if it is unduly or unevenly coated, there will be a lot of trouble in adjusting margins, turning, and cutting; and so it may be with half a dozen other things, for all of which the customer should pay when he elects to furnish his own paper stock.

Prices. At this writing Boston paper houses are selling News at about 3 cents a pound; Machine Finish, 3 1-2 to 5 cents; S. S. & C., 4 to 6 cents; Cover Stocks, 5 to 15 cents; Envelopes (white), 75 cents to $1.15 a thousand; Cardboard, 75 cents to $3.00 a hundred sheets. Of course these figures are for the varieties most

used. Much higher prices prevail for the choicest papers and boards that are in comparatively small demand. The figures here are quoted merely to give a general idea of the cost of these things.

TYPOGRAPHY.

[For much of the information here given about types, and indeed for much other matter, I am indebted to the two admirable books by Theodore Low DeVinne, on The Practice of Typography,—one, Plain Printing Types, and the other, Correct Composition, published by the Century Co.]

Type is measured by 'ems'—the name coming from the part of a printed line formerly occupied by the letter m. The size of the em of course varies with the size of the type. An em of any type is the square body of that type. Printers have by common consent made the size known as 'pica' the standard of the printing office.

This line is set in pica, and ▬ is the size of a pica em. Until about twenty years ago, hardly any two type foundries agreed exactly in the sizes of their type. Now, however, what is known as the 'point' system has come into general use, and is doing as much for typo graphy as the metrical measure is doing for measures in general. Under this system the 'point' has dimensions almost exactly one-twelfth those of the standard pica em. To be precise, it is an area 0.0138 inch long and 0.0138 inch wide. This figures out 72 points (6 picas) to 0.996 lineal inch. There are 5251 points to the square inch.

A 6-point type is one of which the em is 6 points square; a 7-point type, the em 7 points square; and so on. Therefore the area of a 6-point em is 36 points, of a 7-point em 49 points, and so on. So to find the number of ems in a square inch of any given type, divide 5251 by the square of the point of the type in question. For example, to find the number of ems in a square inch of

the type in which this book is set, 10-point, divide 5251 by 100, giving approximately 52 1-2. Multiply that by the number of square inches in a page, 18, and you have 945 ems to the page. The body type of city newspapers is usually 6-point, and their columns average 22 inches in length, 2 1-6 inches in width, making 47.65 square inches, and containing 250,210 points. Divide this by 36 and you get 6950 6-point ems as the contents of the column. Dividing by 64 would give 3909 8-point ems; by 100, 25,022 10-point ems.

Type measurement is made on the basis of solid matter. That is to say, if the matter is leaded, it is nevertheless measured by surface area and is paid and charged for as if it were set solid. To take this into account when estimating, find the number of ems in one line and multiply by the number of lines. The leads most used are two points in thickness, so that if leaded matter is set in 8-point, for instance, reckon it as 10-point up and down if you are figuring by count of lines. Solid matter is quickly measured by multiplying the number of points in a line by 72 and dividing the product by the square of the number of points of an em of the type used. To illustrate: Figure the number of points of a standard newspaper line (13 ems pica) at 156. Multiply that by 72 and divide by 36 (the square of the points of a nonpareil em) and you get 312, which is near enough to the number of ems in an inch of the standard newspaper column set in nonpareil. Again: A standard book line of 25 ems (pica) is figured at 300 points. Multiplying by 72 and dividing by 64 (the square of the points in a brevier em) gives 339, which is close to the number of ems

in an inch of a standard book page set in brevier. To find the number of ems in a given line of type, multiply the length of the line in inches by 72 and then divide by the number of points in an em of the type in question. For instance, the standard newspaper column has lines of 2 1-6 inches in length. Multiply by 72 and you have 156; for nonpareil divide by 6 and you have 26 nonpareil ems to the line.

NEWSPAPER MEASUREMENT TABLE.

Width of Standard Column:— 13 Ems Pica	Agate	Nonpareil	Minion	Brevier	Bourgeois
Ems in a Line, . .	28 1-2	26	22 1-2	19 1-2	17 1-2
Lines in 1000 Ems, .	35 1-2	38 1-2	44 1-2	51 1-2	57 1-2
Inches in 1000 Ems, .	2 3-4	3 1-4	4 3-8	5 5-8	7 1-8

BOOK MEASUREMENT TABLE.

Measure:—25 Ems Pica	Nonpareil	Brevier	Long Primer	Small Pica	Pica
Ems in a Line, . .	50	38	30	27 1-2	25
Lines in 1000 Ems, .	20	26 1-2	33 1-2	36 1-2	40
Inches in 1000 Ems, .	1 3-4	3	4 5-8	5 5-8	6 5-8

To get a rough idea of the number of words likely to fill a given space, (remembering that differences in style and topics make material variations,) multiply the length of the space in ems by its width in ems and divide the product by three. To illustrate, suppose a book page 5

inches long and 4 1 6 inches wide, which would be 36 10-point ems long and 30 10-point ems wide. Multiplying 36 by 30 and dividing by 3 gives 360, which is somewhere near the number of words that will fill such a page set solid. If it is leaded, the multiplication will be 30 (12-point up and down) by 30 (across), which divided by 3 gives 300 as the approximate number of words.

One cannot be certain that 500 words of manuscript selected at one point in the copy will equal the number of ems of 500 words taken from another point. A variation of fully 20 per cent. has been noted in the number of ems occupied by 500 words, as some subjects seem to require much longer words than other subjects. Then there is the matter of break-lines to be noted, which has so large a bearing on the way matter strings out. Being fully satisfied what part of a printed page is filled by a page of manuscript, add a margin of five per cent. for safety, then half a page or more for each chapter that makes a break. Count each title, dedication, frontis piece, etc., a page, and add blank pages to make even forms.

The following table is of course only approximate :—

		No. of words to square inch		Square inches to 1000 words	
		Solid	Leaded	Solid	Leaded
5-point	Pearl	72	56	14	18
5 1-2 point	Agate	58	43	17	23
6 point	Nonpareil	48	38	21	26
7 point	Minion	37	30	27	33
8-point	Brevier	30	24	33	42
9-point	Bourgeois	25	20	40	50
10-point	Long Primer	21	17	48	59
11-point	Small Pica	17	14	59	71
12-point	Pica	14	12	71	83
14-point	English	11	9	91	111

To find the weight of type required to set up any given amount of matter, divide by four the number of square inches of matter; the quotient will be the approximate weight. As it is impossible to use all the type in the cases and come out even, it is the custom to add from 25 to 33 per cent. for the type that will be left over. Speaking broadly, the type mostly used in book-work costs about 50 cents a pound; nonpareil costs from 60 to 65, and agate from 70 to 75 cents a pound.

Remember that the body of a type, not its face, determines its name. As some faces are larger than the normal for the body, and others smaller, according to the taste of founder or customer, it is hard even for an expert to tell by a glance at the face what the size may be. It can be readily determined, however, by seeing how many lines of it are in an inch of solid matter. Take care to measure the open space that belongs to the letter and is above and below it. Characters should be measured from the bottom of the p to the top of the d, and then an allowance of about one-twelfth more put on. It is easy to forget that sizes are proportioned to each other not in the ratio of the points in their name, but in that of the square thereof. For instance, the space occupied by solid 9-point matter is proportioned to the space occupied by the same matter set in solid 8-point of the same series, not as 9 is to 8, but as 81 (the square of 9) is to 64) the square of 8), because the 9-point is sized on a scale of 9 horizontally as well as perpendicularly, and the 8-point is similarly sized both ways, but on a scale of 8 only.

Since the letters of the alphabet vary in width, the bodies vary likewise in all fonts save such as those

imitating typewriter effects. The body of any given letter may be cast wider or narrower than the standard. Comparisons are made by setting the twenty-six lower-case letters in a line and measuring its length. It is manifest that the wider the 'set', (which is the word used by the type founders for designating the width of a body,) the less the amount of matter that can be put in any given space. Usually the smaller sizes of type have a 'set' wider than the normal. So if certain matter set in 12-point of which the width happened to be 18 ems to the 26 lower-case letters, comes to 13,000 ems, the same matter set in 6-point of the same series would probably take about 15,500 ems, as the 6-point would be about 15 ems to the 26 lower-case letters, and moreover would stand wider spacing. It has been estimated that to the number of ems or dollars required to set the matter in 12-point, it is safe to add 2 per cent. for 11-point, 5 per cent. for 10-point, 8 per cent. for 9-point, 11 per cent. for 8-point, 14 per cent. for 7-point, and 17 per cent. for 6-point. Thus, matter which would take 1,000 ems in 12-point, would require 1,020 ems in 11-point, 1,050 ems in 10-point, 1,080 ems in 9-point, 1,100 in eight point, 1,140 in 7-point, and 1,170 in 6-point.

The proportionate use of letters in the printing of a newspaper is as follows: e, 1,000: t, 770; a, 728; i, 704; s, 680; o, 672; n, 670; h, 540; r, 528; d, 392; l, 360; u, 296; c, 280; m, 272; f, 236; w, 190; y, 184; p and g, 168; b, 158; v, 120; k, 88; j, 55; q, 50; x, 46; z, 22—a total of 5,977 consonants and 3,400 vowels. In the matter of initial letters the proportion is much different. S takes the lead with 1,194; c next with 937; then p, 804;

a, 574; t, 571; d, 505; b, 463; m, 439; f, 388; i, 377; e, 340; h, 308; l, 298; r, 291; w, 272; g, 266; u, 228; o, 206; v, 172; n, 153; j, 69; q, 58; k, 47; y, 32; z, 18; and x, 4.

The average life of type is six years of good service.

PEARL is the smallest type of any practical use in printing. It is seldom seen outside of very small Bibles. A pearl em is five points square, and so the type is known as 5-point. It sets approximately 14 lines to the inch.

AGATE is the smallest type seen in newspapers. It is often used in advertisements and some papers also use it for extracts, letters embodied in articles, and tabular matter. Agate is 5½-point type and sets approximately 13 lines to the inch.

NONPAREIL is the smallest type used for the body of newspapers, and probably more big dailies are set in it than in anything else. In book-work its use is very general for tabular matter, side-notes, and foot-notes. Many papers set the news matter in solid nonpareil, and their editorials in leaded nonpareil. It is 6-point type and sets 12 lines to the inch.

MINION is most found in newspapers, being used by most of the big papers that do not use nonpareil. It is a favorite type for editorial paragraphs. A minion em cast on the new system measures 7 points and sets approximately 10 lines to the inch.

BREVIER is more used than any other size. Most weekly papers and almost all trade and class papers use it, and the paper-covered 'libraries' are set in it. It is the 8-point type, and therefore in advertisements and job-work is a favorite, because, as the printers say, it 'justifies' well, i. e., can easily be made to fit with type of other sizes. It sets 9 lines to the inch.

BOURGEOIS is the favorite size for magazines, and it is used by most of those printed in this country. The printer dislikes it, partly because it will not justify with other sizes, partly because it is so likely to get mixed with brevier. It is the 9-point type and sets 8 lines to the inch.

LONG PRIMER is the customary type for book-work. Almost all the standard editions of fiction are printed from it, and it is much used for text-books and poetry. It is the 10-point type and sets 7 lines to the inch. This book is set in long primer.

SMALL PICA is mainly used for city and town documents, law books, and law reports. It is the type of the principal quarterlies. It measures 11 points and sets 6½ lines to the inch.

PICA is found most commonly in standard histories, sermons, and addresses. It is the largest size much used in book-work. The pica em measures 12 points and is 0.166 of an inch square, so that 6 pica ems make almost exactly an inch, and the type sets 6 lines to the inch.

ENGLISH (double minion) gets its name because it was so extensively used by early English printers. It is the 14-point type.

GREAT-Primer (double bourgeois) is a favorite for large quartos and folios, as well as for ornamental faces. It is the 18-point type.

DOUBLE Small-Pica is 22-point.

DOUBLE-PICA is 24-point type.

DOUBLE-ENGLISH is 28-point.

Double great-primer is 36-pt.

DOUBLE PARAGON is 40-point.

'Double' types, such as 'double great-primer,' differ from 'two-line' types, such as 'two-line great-primer,' in that the face of the two-line type occupies much nearer the whole of the body. The two-line font is usually of capitals only, and its chief use is for initials.

A TWO-LINE FACE OF 12-POINT.

Metal type is cast as large as 120-point.

Wood type is made in multiples of pica, and is known as 10-line pica, 20-line pica, etc.; 12-line pica would be 12 pica lines high, or just an inch.

ROMAN is the character preferred as a text-letter by all English-speaking peoples and all the Latin races. It is sub-divided into the two classes of 'old-style' and 'modern-face,' the latter sometimes being called 'modern' for short. Many varieties of each style are made.

This paragraph is set in old-style. Note that the so-called hair-line is comparatively thick and short; the stem is protracted to great length before it tapers to the hair-line. The serif is short, angular, and stubby. The general effect is that of angularity. Observe that these figures, 1 2 3 4 5 6 7 8 9, have quaint ascending and descending strokes.

This paragraph is set in modern-face. Note that the hair-line is sharp and long, and the stem is relatively short. The serif is longer, lighter, and more gracefully curved or bracketed than in old-style. The general effect is that of roundness, precision, and symmetry. Observe that a row of modern-face figures, 1 2 3 4 5 6 7 8 9, is even at the top and bottom.

Black-letter is a degenerate form of roman, in which angles are substituted for curves. Its capitals are probably imitations of the hasty flourishes of an inexpert penman.

TITLE, or FAT-FACE, is a broad style of roman with over-thick body-marks.

ANTIQUE differs from roman in the boldness of its lines; stem, serif, and so-called hair-line are always of greater thickness; the corners

are square. The general effect of a composition in this style is that of blackness and squareness.

RUNIC is the name given to another style of antique, of light face, condensed form, with pointed serifs, and often without lower-case characters.

CLARENDON, a popular variety of condensed antique, was first made for the Clarendon Press of Oxford, to serve as a display letter in a mass of text-type, and for side headings in dictionaries or books of reference.

GOTHIC is the name applied to sturdy type that has neither serif nor hair-line. Probably it was so called because the style first put in type was as bold and black as that of the black-letter gothic MS., but it was not derived from black-letter and has no resemblance to it. Of all styles it is the plainest. It has no useless lines. Many advertisers prefer it over all other styles for the purpose of bold display. Many printers prefer it for its greater durability.

ITALIC is a simplified style of disconnected script. Its capitals differ from roman mostly in their inclination.

Script Types are imitations of different styles of handwriting, but every one of them, even the most flourished, was modeled on some fashion of roman letter used by early copyists.

'Leads' are thin metal strips used to separate lines of type. Large types need thick leads; small types, thin leads. Those most commonly used in book and newspaper work are two points in thickness. Three of them, therefore, equal the thickness of a nonpareil (6-point) line; four, brevier (8-point); five, long primer (10-point); and so on. Directions to the printer to insert or remove a lead will be presumed to refer to a 2-point lead. To determine whether printed matter is leaded or not, observe if there is a decided space of white between the approaching points of ascending and descending letters. This page is set solid, for illustration. The following page is leaded.

'Spacing' is the use of thin pieces of type metal known as 'spaces' to separate words so that lines will come out even. Scrutinize any page carefully and you will see that the distances between words vary appreciably. If the matter is set in wide measure, as in most books, a short word can be taken out of a narrow-spaced line, and spaces put between the remaining words so that the following line need not be disturbed, but as the best workmanship is that where the spacing is most nearly uniform, it is seldom that this can be accomplished without the consequent wide-spacing of the line in question being noticeable. To re-arrange several following lines, takes time. So when a word is removed, the man who would lessen the charge for authors' corrections, will try to replace it with some word of about the same length. Changes near the end of a paragraph may be expedient when if made in the middle of a long paragraph they would not be worth the cost.

Composition, the setting of type, is done by hand, one type at a time, or by machines that set foundry type, or by machines that cast type faces on metal pieces or slugs.

The hand compositor is commonly said to be able to set 1000 ems an hour, but the actual performance in book

offices averages only about 550 ems an hour, and few compositors are able to make it 800 or 900. Two pages of such a magazine as the Century make a fair day's work. An ordinary newspaper column contains about 7000 6-point ems and would tax a swift compositor to set in a day. As a rule each compositor distributes his own type, which is included in the time and charge for composition. It takes about one-third as long to distribute type as to set it.

In book and newspaper offices, composition is usually paid for by the piece, the standard being 1000 ems. The cost to the man who owns his own plant ranges from 25 cents a thousand for girls in country offices, to 50 cents for men in big daily newspaper offices. For any sizeable office it is the common opinion that the piece system is the cheaper. For instance, if the week scale is $16, and the eight-hour day prevails, the compositor gets 33 cents an hour, so that if the piece scale is 35 cents, he must set more than 1000 ems an hour to equal piece work and this he rarely does. In job offices, where plain, straight composition is not steady, payment by the week is customary.

Novices and outsiders usually fall into the error of supposing that the compositor's wages make up about all the cost of composition. On the contrary, they are something less than half of that cost, the rest being due to rent, interest, depreciation, management, proof-reading, make-up, etc. A committee of the Typothetæ of Cincinnati in an exhaustive report on the cost of printing said that in the composing-room "the amount of general expense to be charged against each job is a sum equal to

about 113 per cent. of the wages involved in the job." Another calculation is that composition in a small office costs all told 67 cents a thousand ems to produce; in the large offices where general expense can be distributed over a larger proportionate product, 27 cents a thousand is to be added to the compositor's cost.

It will be seen that the printer who charges his customer only 60 cents a thousand for plain composition, is not likely to wax opulent. Indeed, with the shortening of the hours of labor and the increased cost of nearly everything consumed, a much higher price is justifiable than has hitherto prevailed. The "Rules and Usages of the Typothetæ of New York" give 70 cents a thousand as the price for weekly newspapers and for plain book-work reprint, 75 for plain book-work manuscript. Pages containing less than 1000 ems should be charged for at from 80 cents to $1.00. These rates are to apply only to ordinary composition on works containing 50,000 ems or more, in which the cost of making up and composition can be reduced by the re-use of head and foot lines and chase furniture. Pamphlets of thirty-two pages or less and all single-sheet jobs should be at the rate of $1.00 a thousand. Standing type should be charged at the rate of 5 cents a thousand for a week, or 10 cents for a month. Type kept out of use by delay of proof beyond reasonable time should be charged as standing matter. Extra price matter should be charged double the extra paid to the compositor, in addition to the price for plain matter.

Type setting machines proper use foundry type having special nicks for purposes of distribution, but costing no more than type for hand use. With their help

a good operator sets and distributes three or four times as much as a hand compositor. Two operators can work at one machine and if expert can turn out between them five or six thousand ems an hour. Proofs are corrected from a case as with hand-set matter. A machine costs $1500. One can be leased with option to buy.

Machines that cast individual types are more strictly called 'type setting machines' than those which cast type faces on metal slugs, but the name is indiscriminately given to all devices for machine composition. The 'monotype' makes and sets single types. Holes are punched in a narrow strip of rolled paper by the use of a machine not unlike a typewriter in size and appearance. As the roll is unwound in another machine, the holes bring into play the matrices, perfected types are automatically produced at the rate of one hundred and fifty or more a minute, and these in turn are automatically set and justified.

The 'linotype' machine casts a line of type faces on a metal slug, whence the name. By the operation of keys after the fashion of a typewriter, type matrices are impressed on the top of the slug as it is formed from the melted metal. This is the fastest method of composition yet devised. An average product of 5500 ems an hour is not uncommon. There is no distribution, the slugs being thrown into the melting pot after use. One advantage of this is that the press-work starts off as prettily as with new type, provided the matrices are clean and perfect. Where less than 40,000 impressions are to be taken, press-work may be done direct from the slugs, saving the cost of electrotyping. Each error compels the re-casting of the whole line, but it is averred that three lines can be set

on the machine in the time it would take a hand compositor to correct one. Different fonts of matrices may be used, and the printer has thus a considerable variety of faces at command. The machines cost $3000 each, equivalent to $300 a year for interest and repairs, or they can be leased for $500 a year. Composition on them costs nominally from 12 to 15 cents a thousand ems in non-union offices, more where the union scale prevails, but this is a somewhat deceptive figure, for the other expenses of running the machines are not inconsiderable, including as they must the cost of mechanical facility on somebody's part to keep them in order. Although a thousand of them are in use in one-machine offices, and are profitable there when kept at work with reasonable steadiness, their greatest economy comes where several can be utilized. As yet this economy generally accrues to the advantage of the printer rather than the customer, for save under special contract work, no material reduction in prices of composition has thus far followed the introduction of the machines. Newspaper and magazine production, however, has been materially cheapened by them, and every year sees more books printed from linotype slugs. One peculiarity of linotype composition, likely to puzzle the customer when the bill comes in, is due to the fact that the machine does not use thin spacing. The justifying is done by pushing over into the next line parts of words that are smaller than syllables, instead of crowding the word or syllable into a line by thin spacing, as is possible in hand composition. The result is that a given number of words will measure up a materially larger number of ems when set by machine than when set by hand.

Electrotypes save money for the printer, the publisher, and the advertiser. Their copper surface wears better than type metal, so that for a long run on the press it may be economical to use them even if no reprinting is expected. For small forms the desirability of electrotyping is a matter of arithmetic, depending on the number of impressions and the possibility of running several or many duplicates at a time. Of course it costs more to print a full sheet than a flyer, but the increase in cost of presswork is in a far smaller ratio than that of the size of the sheet. Up to say 10 by 15 inches, the cost is essentially the same whether the piece is large or small. The electrotypes for a form of 33 square inches would cost $1.00 each. The composition charge for three extra forms of ordinary job-work might be $2.00 each, or $6.00 in all. If, then, the run is to be, for instance, 10,000, or printed four at a time 2500, the question is whether the saving of 7500 impressions will more than offset the $6.00 paid for the electros.

If more than 25 electros of any one form are ordered, there are large discounts from the above figures, running up to 25 per cent. on orders of 200 or more.

The plates of this book cost 25 cents each, the scale price on book work being a cent and a quarter for each square inch, and plates being measured one-eighth inch longer than the face of the type. The minimum charge is 20 cents a page.

Opinions vary as to the number of impressions that can be taken from an electrotype, running all the way from one to six hundred thousand. It depends on the care with which it is handled and the nature of the work,—

doubtless somewhat, too, on the presses. It is agreed, however, that an electrotype will give four or five times as many clear impressions as a stereotype under the same conditions, so that although the stereotype costs about a quarter less, it is not so economical.

Neither the stereotyping nor the electrotyping process reproduces to the last degree of exactness. The loss of sharpness cannot be detected in reproducing type, but shows in reproducing half-tones, and when an electrotype is taken from an electrotype, as in the case of cuts used in the big magazines, there is still further dulling of the fine lines. Perhaps it is possible to make good electrotypes from linotype slugs, but my personal experience has led me to doubt it. The explanation was that the metal of these slugs is spongy, as it were, very likely because of tiny air bubbles. Anyhow, the slugs seem to stand unevenly the pressure of the electrotyping process. Perhaps the latest machines turn out more solid or tenacious slugs.

A single-column electrotype for general newspaper use should not be made wider than thirteen picas (2 1-6 inches) and twelve picas (2 inches) is safer, for some newspapers have the narrower column. A few papers have sixteen pica columns, among them the New York Tribune, but thirteen is so common that it is called the standard.

Presswork is the general name for that part of the printing process done by presses. These are of two classes—platen and cylinder. In the platen press the surfaces between which the paper is pressed, are flat, one being the platen, on which the sheet rests. In the cylinder press one surface is cylindrical, or each may be.

Most of the platen presses now in use are known as 'jobbers' and on them are printed the greater part of the forms not more than 13 by 19 inches in size, 10 by 15 being perhaps the most common. Cylinder presses are made of many styles, ranging from the one-cylinder variety in which the type moves to and fro on a flat bed, up to the wonderful newspaper presses with eight rolls that can produce papers of 32 pages, or even 64 pages, ready for delivery. The small cylinder known as a 'pony' and usually taking a form 20 by 26 is a favorite in many offices and much job work is done on it, at a speed of from 2500 to 3000 impressions an hour.

The capacity of the ordinary platen jobber may be set at 1000 impressions an hour. Faster speed is frequent on the smaller presses, but that is a fair average. It is to be remembered, however, that the 'make-ready' takes much time, and this with minor delays results in 5000 impressions being the usual day's work. It is held that in the smaller offices a job press should bring in $4 to $5 a day, which is at the rate of 80 cents to $1 for each thousand impressions, according to the size of the press. There are special presses for small forms that can turn out from 3000 to 9000 an hour.

Cylinder presses of the more common variety likewise average 1000 an hour, and give 4000 to 5000 as the common day's work. The make-ready is of course more laborious, and more power and ink are necessary. It is common to charge $2 to $3 for the make-ready and from $1 to $1.40 for each thousand impressions. Putting the two together, it may be said that cylinder presswork should bring from $1.50 to $2 a thousand impressions.

Where colored ink is used, it may be worth from 50 to 100 per cent. more. Unless presses printing two or more colors at a time are used, each color requires a separate impression, of course increasing the cost in the ratio of the number of colors. Including the fixed charges and all other expense, it is said that the usual cylinder press must earn $1.50 an hour, the usual jobber $1 an hour.

If all the pages of, say, a four-page circular or a booklet can be printed on one side of a sheet at one impression, then on the other, the sheet afterward to be cut, making two complete copies, half the press-work is saved. The customer may or may not get the advantage of this, according to the printer's generosity or as a bargain may have been made. The process is known as 'work and turn.' When a form printed on one side of the paper is backed up by a different form on the other side, the process is termed 'working and backing.' It necessitates two forms, the 'outer' and the 'inner'. The inner form contains pages 2, 3, and all the other pages appearing on the side of the sheet folded in.

It will be seen that the press-work is one of the smaller items of expense in most books printed, for compared with the cost of composition it is not a considerable matter when many pages can be run at a time. In job-work, however, it may be the more important factor. In any case, do not suppose that the mere feeding of the paper and running of the press is all there is to it. Sometimes the make-ready is the more laborious part of the task. If every part of a sheet of paper were to get precisely the same impression against the face of type of the same

face, equally inked, standing exactly the same height on a perfectly level bed, the result would be complete uniformity of appearance. Unfortunately there may be minute variations in all of these details and generally they are found in several of them. Almost infinitesimal variations in the height of type, more commonly found where different fonts are used in the same form, require attention. The deficiencies are made up by putting pieces of paper in front of the type (beneath the sheet to be printed), which process is called 'overlaying'; or behind the type, that process being called 'underlaying'. The principle of this is simple to comprehend, but novices less easily understand how the thickness put under part of a solid cut can bring out the surface above it more distinctly. The fact is that even a copper faced or solid leaden block weighing pounds and apparently inflexible, can be sprung enough by pieces of paper under parts of it to make the opposite surface give a stronger impression. This is not necessary for the reason alone that there may be minute variations in the thickness of the block. Even when all parts of the block are of precisely the same thickness, treatment may be desirable, by reason of the fact that it takes more pressure to bring out a dark surface than a light surface. A pressure of ten pounds may be enough for thin lines where ten times that would be required for solid black. Every part of a cut, therefore, may need a different degree of pressure. Hence overlaying and underlaying call for skill and care.

Advertisements should (1) attract attention and (2) be easily read.

To attract attention, they are usually set wholly or in

part in type differing from that of the body of the publication, 'display type' being the common name for it. 'Displayed' usually means that such type is used, but it may also mean merely the expansion of matter by the use of leads, for display signifies contrast, and this may be secured either by a variation of type face, or by the use of white space between and about lines, or by both.

Of old it was the custom to secure contrast and so attract attention by the use of many varieties of type face, but that is now deemed the worst of typographical taste. This makes it possible and even desirable nowadays for the ordinary newspaper or job office to equip itself with but a few styles of type, getting these, however, in all the sizes that can be afforded. Very effective advertisements can be composed with the use of but a single style, and some critics aver that not more than two styles should be used in any one advertisement.

It is self-evident that all advertising should be easy to read. Experience has shown that the most legible of all type faces is the ordinary roman used in books and newspapers. Therefore the nearer a display face is to ordinary roman, the easier it is to read and so the better for advertisement purposes. For this reason the face should be simple and sharp. Highly ornamented or obscure type should be avoided. To stand the strain of newspaper presswork, type faces with moderately thick lines are preferable, and some authorities say an angular face, such as gothic, is less desirable than a face like that of clarendon.

Blank space is so effective in producing contrast that its use is often advised as almost the only desirable means

to that end. Yet circumstances alter cases and the cost of space may sometimes be taken into account. Advertisers in mail-order journals appear to profit by crowding columns with small type. Department store advertisements abound with details. Indeed, conditions vary so that generalizations are almost useless. Some means of attracting attention may, however, be suggested. For instance, remember that a line of small type can be made striking by its contrast with still smaller type, or with white space above and below. The influence of distance between lines is important. Lines of large type should not be close together. Separate them by blank spaces or by lines of smaller type. The rule is to put more space between long lines than between short lines. Where a line contains but one word — such as 'of', 'the', 'by' — or two or three short words of connection, put above and below it only half the space that is used between the longer and more important lines. Short lines are less popular than of old in displayed matter, the fashion now tending toward running in the connectives and having all lines of the same length.

When matter is set wholly in display type, contrast comes only with adjacent columns. So to give some parts the more emphasis, the rest should be plain. A small type with heavy face may be more emphatic than a larger type with lighter face. The length of a line may determine its prominence. If space is used down rather than across the page, more lines can be made prominent. A double-column advertisement twelve inches deep is more striking than a three-column advertisement eight inches deep. Blank space above and below entices the reader by

making the advertisement seem shorter than it really is. Borders and boxes are attractive. A brass rule close under a word or line, or separated from it by a lead or two, gives it emphasis. Single words or lines may be effectively set in capitals, but capitals make hard reading, as is known by anybody who has read much matter written on the old typewriters that had only capital letters. So the skilled advertiser prefers to have the body of wordy advertisements set in lower case. Unless there is reason for using especial effort to impress a firm name on the minds of readers, that and the address should occupy but two or three lines of medium-sized type, and need not be repeated at both top and bottom. Many who advertise for home business, presume their locations are so well known that space need not be taken to repeat the address day after day, but the economy is doubtful, for mail-order buyers want to know the exact address and there are always newcomers or transient visitors to be remembered. The address, however, can be put in small type.

In periodicals and in job printing there is chance to make the type correspond somewhat to the character of the business advertised. The blacksmith and the jeweler would hardly be suited with the same type faces. One should be proclaimed in strong, solid type; the other, in something graceful, artistic.

Let me particularly urge such writers of advertisements or copy for the job printer as may read this book, to study the suggestions about condensation made in foregoing pages. For instance, take the word 'purchase', so common in advertisements. Is not 'buy' far the stronger word, and in space a money-saver? Compare 'residence' and

'house'—'commodities' and 'wares'—'establishment' and 'shop'. Terse, vigorous Anglo-Saxon words tell the story more forcibly and more briefly. Most advertisements contain twice too many words. Verbiage confuses the reader and costs money.

In preparing the copy for any considerable advertisement, while leaving much of the typographical detail to the judgment of the compositor, it is well enough to give him a general idea of the effect desired. To do this, take a sheet of paper three or four times the size of the space to be occupied, and sketch out the idea roughly. Write the big display lines where wanted, bracketing against each the size of the type to be used, or if not familiar enough with type sizes, print the lines or underscore. Represent the body of the text by a series of straight lines, and give the actual copy for the body matter on a separate sheet, where it can be written out clearly and legibly.

To get quickly the dimensions of any reduction, as of a cut or page, draw a parallelogram the size of the original, with a diagonal line from corner to corner. This will be the diagonal of any smaller parallelogram drawn within and at one corner of the other, having sides in the same proportion.

Most advertising is now measured by the agate line or by the inch. If an advertisement is set in agate solid, the lines are usually counted. Otherwise the space is measured in inches and fractions thereof from the rule above to the rule below. The width of the column is not taken into account. 'Square' was once a more familiar term than now. As a rule it means an inch, single-column. In the smaller newspapers space is measured

and paid for by the inch or square. A '3-column 6-inch ad' is six inches long and three columns wide.

The rules of the New York Typothetæ hold that composition of displayed advertisements should be measured and charged as brevier, unless the difficulty of the work or the quantity of smaller type calls for a higher rate. No allowance is to be made for electrotype advertisements that may be furnished.

A newspaper practice falling into disuse, at any rate with the big city papers, is that of designating the life or insertions of an advertisement by abbreviations at the bottom. It may, however, be a convenience to know that 't. f.' means till forbid; 'e. o. w.'— every other week; '3 t.' — three times; 'Tu. and Th.'— Tuesdays and Thursdays. Other like abbreviations will be easily understood.

Fantastic arrangements of type in advertisements, such as those of curved, diagonal, and perpendicular lines, are of doubtful value. Advertisements upside down and all such freaks may attract passing notice, but they do not add to the reputation of any business house for dignity and solidity. The grotesque is out of place in business.

In job work, of course, variety is the usual thing, but even here there is much less attempt at complicated type devices than of old. The tendency is steadily toward simplicity. This, however, does not preclude the use of some of the old devices, such, for instance, as these:—

Hanging indention is the arrangement by which the first line is set flush and the others are indented one em.	Half diamond indention has the lines grow successively shorter by trimming at each end.	This lozenge indention, though not easy, sometimes may be used.

Paragraph indention is not necessary after any white space. Its omission in the first lines of chapters of books is fancied by some publishers.

Ornamentation may be artistic or it may be tawdry. The taste of the compositor determines, and rules are out of the question. Here it may be suggested only that a type face a little out of the common, when used for the body matter, may of itself be ornamental and give character to the work.

Wide margins are as desirable in high class job printing as in elegant books. The wide margin gives a rich effect: the narrow margin looks cramped, cheap, undignified. If the body type is large, the narrow margin is all the worse.

The division of words at the end of lines in displayed advertising and in job-work is deemed obnoxious. Wide spacing to save division is held less objectionable, even in the solid matter of circulars and booklets. De Vinne thinks that abbreviations like dept. or dep't, gov't, sec., sec'y, sect'y, pres't and treas. are indefensible in any kind of pamphlet work or job-work when they appear, as they usually do, in open lines with ample space. He avers that even in hurried job-work abbreviations like these are damaging to the reputation of any printing-house.

Printing is work made up of a large number of small details. Therefore it is peculiarly subject to misunderstanding and error. Think of the number of bits of metal in even a small advertisement or job and then do not be surprised at the chance of mistake. As a consequence, perhaps no other business has so much waste of time and material or exposes workman and customer to

such chance of friction and disappointment. This can be lessened only by the exercise of unusual care and precision in giving and following instructions. Print proper names and write figures with especial care. Errors in these particulars have cost advertisers much money. Always see a proof of every advertisement or job. That lessens the chance of mistake. Sometimes of more importance, it may suggest chance for improvement, since the look of a thing in type may be quite other than the writer fancied it would be when studying his copy. Write on the proof of a job the number of copies to be printed, if not already given. Specify the time when the work is to be completed, directing haste if that is necessary. Give orders in advance if forms are to be plated, for the type may otherwise be thrown in as soon as the job is off the press. Expect to pay for standing matter if the type is kept out of use. Be as explicit as possible in directions about covers, binding, size, trimming, margins, padding, embossing, numbering, ruling, and such things.

The Typothetæ believe that in furnishing an estimate, or rendering a bill, no customer is entitled to prices in detail on the several items of composition, presswork, binding, electrotyping, etc., nor should any be given except under exceptional circumstances that in themselves would excuse a breach of business custom.

GLOSSARY.

ACCENTS. Marks used to regulate the pronounciation; not furnished by type-founders with regular assortment of fonts, but to be had to order.

ADVANCE SHEETS. Sheets of book or magazine sent out before formal publication.

ALLEY. The space between two composing stands.

AMPERSAND. The sign for the word 'and'—&.

ANTIQUE TYPE. Fonts of old or mediæval character.

ARABIC FIGURES. The ordinary figures, 1 2 3, as distinguished from Roman numerals, IV., LX., etc.

ASCENDING LETTERS. Those with up-strokes, such as b d h k l, and all the capitals.

ASPECTS. Signs used to denote certain positions of planets.

AUTHOR'S CORRECTIONS. Changes made in proof by the author, usually charged for at the rate of fifty cents an hour.

AUTHOR'S PROOF. The clean proof sent to an author after the compositor's errors have been corrected.

BACK OF A TYPE. The side opposite the nick.

BACKS. The margins of pages that are sewn or wired when bound.

BANK. (1) A sloping shelf or frame for holding galleys of type, or columns of standing or dead matter. (2) A table about four feet high on which a pressman lays sheets. (3) The track on which the carriage of a printing press moves.

BASTARD TITLE. A short title page preceding the main title page of a book.

BASTARD TYPE. Type with face larger or smaller than that ordinarily put on the body in question, as, a face on an 8-point or 6-point body such as ordinarily would be put on a 7-point body.

BATTERED. Term applied to type faces marred so that they print imperfectly.

BEARD OR NECK. The slope between the outer edge of the face of a type and the shoulder, now cast almost straight.

BEARER. (1) A wood or metal strip used to bear off the impression from a blank page. (2) Type or wooden strips type-high used in blank spaces for support in the stereotyping process.

BEARER LINES. The top and bottom lines in a page prepared for stereotyping.

BED. The flat part of a press on which the form lies, or a part from which work is fed to a machine.

BELLY. The front, nick side of a type.

BEVELS. Slugs nearly type-high, with slanting edge, used by stereotypers to form the flange on the side of the plate.

BIBLE-TEXT. Another name for great-brevier (18-point), from its frequent use in Bibles.

BIND. If in the locking up of a form the furniture at top or side is too long and springs, it is said to bind.

BINDER'S TITLE. The title lettered on the back of a book.

BITE. That part of an impression which, imperfectly printed, shows up as an irregular white spot, in consequence of the frisket not being cut away enough.

BLACK-LETTER. The angular character in general use for mss. before the invention of printing. Bibliographers call it Gothic because it was preferred by all people of Gothic descent, but printers call it 'black', reserving 'Gothic' for different use.

BLANKET. The sheet of wool, felt, rubber, or other material used to soften the surface against which the type is impressed.

BLANK LINE. Space between two paragraphs the depth of a line of the type in which the page is set.

BLEED. To cut into the printed parts of sheets in trimming.

BLOCK. The base to which an electrotype or stereotype plate is fastened.

BODKIN. A pointed steel instrument in the nature of an awl chiefly used in correcting errors in type.

BODY. (1) That part of the type which is between the shoulder and the feet, called the 'shank' by early founders and printers. Also used to define sizes or thicknesses of types, rules, leads, or furniture. (2) Of a book, the text or subject-matter as distinguished from the subsidiary parts, title, table of contents, etc.

BODY TYPE. The plain type in which the body of a book or periodical is set.

BOLD-FACE. Type with a heavy, black face.

BOOK-PLATE. (1) The electrotype or stereotype of a page of a book. (2) A label with an individual design, to show ownership.

BOXES. The compartments of a case in which the types are placed.

BOX IN. A term to indicate that matter should be surrounded with rules.

BRACES. Used to connect lines or columns, e. g.

BRASS RULES. Strips of brass, type high, the face printing a line or parallel lines, straight or curved.

BRASSES. The strips of rolled brass used in many newspaper offices in place of the ordinary leads, because of their better wearing qualities. Sometimes spoken of as 'brass leads.'

BRAYER. A hand roller, chiefly used to spread ink.

BREAK LINE. The last line of a paragraph when containing blank space.

BREAK UP. To separate solid matter into shorter paragraphs.

BRING UP. To make type or part of a cut print more clearly or sharply by underlaying, overlaying, or otherwise increasing the pressure.

BROADSIDE. A large sheet printed on one side only, such as a poster or a bill.

BUNDLE. Sometimes technically used for two reams of paper.

BRONZING. The use of sizing and bronze powder in place of ink.

BUR OR BURR. A rough edge that the founder or engraver has neglected to take off in dressing type or a plate. In poor linotype work it shows itself in minute spots alongside the printed letters.

CAPS. Common abbreviation for 'capitals'.

CARET. A mark (∧) showing that something written above or in the margin is to be inserted.

CASE. The wooden tray with shallow compartments to hold type. For body type two cases are used, the bottom of one resting on the top of the other, and so they are called 'upper' and 'lower' cases. The 'lower' case, nearer the compositor's body and so easier to reach, holds the types more used, the small letters, logotypes, punctuation marks, figures, quadrats, and spaces. The 'upper' case holds the capitals and the rest of the font.

CASTING OFF. Estimating how much space given copy will fill.

CATCH-LINE. A short line of minor words between heavy display lines.

CATCH-WORD. The first line of every page of a book after the first, inserted at the right-hand bottom corner of the preceding page to aid the reader. Seldom used now. Also applied to a catch-line of one word, or to any isolated word so placed as to catch the attention.

CHAPEL. An association of workmen in a printing office. 'To hold a chapel' is to convene the workmen for framing regulations or discussing trade affairs.

CHASE. A rectangular frame of cast or wrought iron to hold the type while printing.

COLLATE. (1) To make critical comparison, as when a proof-reader dispenses with a copy-holder, and compares copy with proof, word for word. (2) To gather and place in order, as the sheets of a book for binding.

COLOPHON. An inscription on the last page of a book, used before title pages were introduced, and in some cases afterward, containing the place and year of publication, printer's name, etc.

COMPOSE. To set up type.

COMPOSING ROOM. The part of a printing office occupied by the compositors.

COMPOSING RULE. A steel or brass rule with a nose-piece or beak used in the composing stick to facilitate composition.

COMPOSING STICK. A wooden or metal frame easily held in one hand, of adjustable width, in which the types are set.

COMPOSITION. The setting of type.

COMPOSITOR. A type-setter. Colloquially 'Comp.'

COPPER-FACED. Types with the face made more durable by the deposition thereon of a thin but tenacious coating of copper.

COPY. Matter to be set.

CORRECT. The proof-reader 'corrects' the proof and the compositor 'corrects' the type.

COUNTER. The depression between the lines of the face. When the lines are in high relief, the counter is said to be deep; when low, the counter is shallow.

CRUSHED. Of bindings, means that a coarse surface, as of leather, has been smoothed by pressure between plates.

CUT-IN. Let into the text instead of printed in the margin, as, a large letter at the beginning of a chapter, or a side-note.

CUTS. The familiar term for illustrations of any kind.

CYLINDER PRESS. One in which the paper is passed over the type by the revolution of a cylinder.

DASH. An em dash, — ; an en dash, –. Contrast with the hyphen, -.

DECKLE. The raw rough edge of certain papers.

DELE. As a verb (shortened from 'delete') means 'take out'; as a noun, the name of the proof-reader's sign for that direction.

DESCENDING LETTERS. Those with some part (a descender) below the line, such as p, q, y.

DEVIL. A printer's errand or office boy.

DIACRITICAL MARKS. Points used to distinguish letters of nearly similar form, especially in Hebrew and the Semitic languages.

Diaper. On bindings, a small repeating all-over pattern, the term coming from woven material so decorated.

Digraph A combination of two letters to express one sound. 'Diphthongs' are digraphs of vowels.

Dished. A defect in electrotyped plates, the center of a letter being lower than its edges.

Display. The arrangement of types in lines of differing lengths and sizes, such as is customary in advertising, job-work, title pages, etc.

Distribute. To replace types in cases after printing. To spread ink evenly over the surface of a roller, ink-plate, or form.

Dotted rule. Brass rule like this :.....

Doublet. A word or words duplicated by mistake.

Draw. Proofs are 'drawn', 'pulled', or 'taken'.

Drive out. To space widely in order to carry the end word of a line into the next line.

Dummy. A sample book or periodical with some pages printed and the rest blank, to show size, typography, etc.

Em. The square of the body of a type. 'Em quads' are quadrats with a face the size of an em.

En. Half the square of the body of a type. 'En quads' are spaces of which two would be the size of an em.

Face. The letter or character on the upper end of the type that receives impression. As its most notable feature, the word face is also used to distinguish one style of type from another, as broad-face or bold-face.

Fat. Leaded or other open matter easy to set. As composition gets surface measurement, that which contains an excess of quads, spaces, and leads, such as poetry, being more easily set, is joyfully termed 'fat' by the compositor.

Fat and lean type. For each size of type there is a normal or standard length of line made up of all the letters of the alphabet, running from 15 ems for all the lower-case letters of 6-point to 13 ems for those of 12-point. A font whose letters exceed the normal length is known as 'fat type'; if they fall inside the normal, it is 'lean type'. Very fat type is 'extended'—very lean, 'condensed.'

Feeder. The man or device that 'feeds' paper to a printing press, a sheet at a time.

Feet. The two slight projections upon which the body rests. It is between these feet that the jet of the type-caster is made.

Finishing. In the binding process comprises lettering, tooling, polishing, etc.

Flush. With no indention.

FLYERS. Rods on a cylinder press that take off the sheets.

FLY-LEAF. A blank leaf at the beginning or end of a book.

FLY-TITLE. The half-title in front of the general title, or that divides sections of a work.

FOLIO. The page number. Left-hand pages always bear even folios; right-hand, odd.

FONT. A complete assortment of all the letters and characters of a particular size and style of type, each in quantity proportionate to the number likely to be used in setting ordinary copy.

FOOT-STICKS. Pieces of furniture thicker at one end than the other, placed between the type-form and the chase, (and so at the foot of pages,) for use in locking-up with quoins.

FORM. Any collection of types or plates—a page, several pages, a job—locked up in a chase. So, the number of pages printed at one impression.

FORWARDING. In a bindery, all the operations between sewing and finishing, except head-banding.

FOUL. Of proof, with many errors.

FOXED. Of a book, damaged by brown or yellow spots.

FRAME. The stand that supports type cases.

FRIAR. A light patch on a page due to defective inking.

FRISKET. The light frame joined to the tympan for confining sheets of backing paper.

FULL-FACE. Same as 'bold-face'.

FURNITURE. The wooden or metallic strips and blocks used to fill the space between the type form and the chase, or to fill blank spaces in type forms.

GAGE OR GAUGE. A notched rule or strip of reglet used to denote the length of a page of type. Applied also to the pins or other devices used on the platen of a press to adjust the sheets as fed.

GALLEY. A wooden or metallic tray to hold columns of type or job-forms before making up. After a compositor fills a composing-stick, he transfers the type to a galley.

GATHERING. Bringing together sheets, one from the impressions of each form, to make a complete book.

GRIPPERS. On job presses, the metal tongues that hold the sheet against the platen and pull it off the type; on cylinder presses, the clutches that hold the paper in place.

GUILLOTINE. A paper cutter in which the knife has an inclined edge.

GUTTER. The space between any two pages in a form made up for the press. Gutters are 'back', 'front', 'head', or 'foot' according as they are between the backs, fronts, heads, or feet of pages.

GUTTER-STICKS. Furniture used to separate the pages.

HAIR-LINE. The thin line of the face—shown noticeably in the C, H, and M—that connects or prolongs body-marks.

HALF-TITLE. The sub-title in front of the full title page.

HELL-BOX A receptacle for broken, battered, or otherwise useless type, to be sent to the foundry as old metal.

HIGH. Used of type or cuts standing higher than the rest of the form. In a form made up partly of new and partly of worn type, the new type will be 'high'.

HORSE. Unimportant miscellany or even matter not meant to be printed that is put in type in newspaper composing rooms when good copy runs out and in accordance with union rules compositors must be kept busy.

IMPOSING STONE. The smooth surface of stone or metal on which forms are made up.

IMPOSITION. The art of putting type pages in proper order so that when the sheets are printed and folded the pages will be in sequence.

IMPRESSION. One copy taken by pressure from type; or all the copies made at one run. Also the pressure of the platen, regulated by the impression screws.

IMPRINT. The name and address of printer or publisher.

INDENTION. The space at the beginning of a paragraph or of any line set in from the margin. Printers insist this is the word, not 'indentation', as the dictionaries have it.

INDIA PROOFS. Used indiscriminately for all illustrations printed on India paper, but strictly applied only to the first proofs on such paper.

INFERIOR FIGURES AND LETTERS. Those cast to range at the bottom of ordinary letters, frequently used to refer to foot-notes.

INSET. A sheet to be placed inside another, in binding. Frequently it is cut off the main sheet, and 'offset' is another name for it.

INTAGLIO. A cutting or engraving. 'Intaglio' printing is the reverse of 'relief',—such as that from copperplate.

JOB. The name for miscellaneous printing. Hence 'job-type' for the varied fonts used therein, especially display fonts; 'job-case' for the cases that hold them; 'job-press' for any small press; 'job-office' for one that takes all kinds of orders.

JOG AND JOGGLE. To shake a pile of paper so that the edges will tally.

JUSTIFY. To space a line or lead a column so that it will be the right length. A line too long or too short does not 'justify'.

KEEP IN. To crowd a word into a line by thin spacing. 'Keep out' a word by wide spacing.

KERN. That part of the face which, on a few letters, projects beyond the body. The end or beak of the lower-case f and j and many italic letters have kerns, and are known as kerned letters. Kerns are also made on the descending letters of some forms of bastard faces.

KILL. To expunge, strike out, or remove. The editor orders, 'Kill Smith's ad,' or 'Kill that wedding,' when he does not want the matter printed in the next or any other edition. The foreman says, 'Kill that bill-head,' when he wants it changed from 'live' to 'dead' matter.

LAY. The order in which type is laid in cases. To 'lay a case' is to fill it with a font of new type.

LEADED MATTER. That in which leads are put between the type lines. With one lead between each two lines, it is 'single-leaded'; two leads, 'double-leaded'.

LEADERS. Periods or hyphens, or type for the purpose, set in a line to guide the eye across page or column.

LEADS. Strips of lead, cut to different lengths, and that may be of different thicknesses, mostly used to separate lines of type. Generally designated by the number whose thickness would equal that of a pica em; three-to-pica would be 4-point (pica being 12-point); four-to-pica, 3-point; six-to-pica, 2-point. The customary thickness for book and newspaper work is 2-point, six-to-pica. 'To lead' is the transitive verb, pronounced 'led'.

LEAN. The opposite of 'fat'.

LEAN FACE. Type with thin, meagre face. The opposite of 'fat face'.

LEGEND. An inscription, as the title of an illustration.

LETTER. A general term for type as a font.

LETTERPRESS. Printing from type as distinguished from engraving.

LINOTYPE. Type cast on a solid base, one base to each line, by machine.

LIVE COPY. That which is waiting to be put in type.

LOCK UP. To fasten a form of type tight in a chase. The process, and sometimes the result, is called 'the lock-up'.

LOGOTYPES OR LIGATURES. Two or more letters, sometimes words, cast on one body, as ff, ffi, etc.

LOW. Of a depressed type or cut. The opposite of 'high'.

LOWER CASE. See 'Case'. Used in general for small letters. Every printer understands the abbreviation 'l. c.'

MACKLE. A blur causing part of an impression to appear double.

MAKING READY. Preparing for printing after the form has been put on the press, by patching up, cutting away, etc.

MALLET. The wooden hammer preferred in a printing office for use with the planer.

MARBLE. To imitate marble on the edges of a book.

MARGIN. The blank space on the edge of a printed sheet.

MATRIX. A mold, such as is used for punching type faces, or casting plates.

MATTER. Composed type. 'Live matter'—type set to be printed. 'Standing matter'—type held to be used again. 'Dead matter'—type to be distributed. 'Solid matter'—type set without leads between the lines. 'Open matter'—with many paragraphs and wide distances between lines.

MEASURE. The width of a page or column, usually figured in pica ems.

MONK. A dark patch in a printed sheet, owing to defective ink distribution.

MONOTYPE. The product of a type-setting machine in which the letters are cast on separate bodies, instead of as in 'linotype' on one slug.

MORTISE. To cut a block for the insertion of type.

NECK. See BEARD.

NICKS. The shallow grooves across the lower part of the body. In American, English, and German types the nicks are on the front of the body; in French types, on the back. Nicks are used as plain guides to the position in which the types should be composed, and to prevent the mixing of different faces of the same body. Roman types of the same foundry and of the same body, but of different faces, usually have different nicks.

OFF ITS FEET. Applied to a type not standing squarely on its base.

OFF-SET OR SET-OFF. A freshly printed sheet is liable to 'off-set' on the sheet laid upon it, particularly if too much ink has been used.

OUT. An omission.

OVERLAY. Pieces of paper pasted on the platen, tympan, or cylinder to increase the pressure at a given spot.

OVER-RUN. To carry words forward or backward from one line to another.

PACKING. Resilient material, such as rubber or paper, placed between the impressed sheet and the surface on which it bears.

PATCH UP. To overlay or bring up an impression sheet with pieces of paper.

PATENT INSIDES. The name for that part of country papers printed at a central office,—usually the inside pages of the folded sheet.

PERFECTING PRESS. One that prints both sides of the sheet at the same operation, and commonly folds and pastes it, delivering it ready for sale.

PI. A mass of types confusedly mixed.

PICA. The familiar word for 'pica em'—▬—frequently used by the printer as he would use 'inch' or 'foot', as, 'furniture ten picas wide.'

PICK. A particle of ink, paper, or other substance filling the hollow of a type face and printing black.

PICKING. Taking letters out of one job to use in another.

PIN-MARK. The small indentation on the upper part of the body of a type made by the pin that dislodges the type from the mold.

PLANE. To level the surface of standing type. Performed by use of the 'planer', a wooden block which is tapped with the mallet. 'Plane down' is the customary expression.

PLATE. Abbreviation for electrotype and stereotype, also commonly applied to any sort of illustration.

PLATE MATTER. The stereotyped plates of columns of news or miscellany furnished by central agencies to the smaller newspapers.

PLATEN. The flat part of a job press by which the impression is made, the sheet being placed on it. A 'platen press' is one in which the surfaces on either side of the sheet are flat,—in contradistinction to 'cylinder' press.

POINT. (1) A punctuation mark. (2) A thin piece of steel with a point at one end, piercing the sheet so that when run again it may register. (3) The modern basis of measurement of type, being .0351 centimetre, .0138 inch; it is one-twelfth the standard pica.

PRESS-PROOF. May be a proof taken on the printing press, or merely one drawn with particular care.

PRESS-WORK. Printing, in contradistinction to 'composition'. The 'press-room' is in contrast to the 'composing-room' —'pressman' to 'compositor'.

PULL. Used of taking proofs.

PUT. 'Put up' means to set in capitals; 'put down' is the reverse—to set in lower case.

QUADRATS. Commonly abbreviated to 'quads'. Pieces of type metal cast lower than type, used to fill out blank spaces in break-lines and elsewhere.

QUOINS. Small wedges of wood or metal used to tighten a form in a chase, in the process of locking it up.

QUOTATIONS. Large quadrats, cast hollow.

RACKS. Receptacles for holding cases of type, galleys, etc.

RECTO. Right-hand page.

REGISTER. The exact adjustment of pages back to back in printing the second side of a sheet. Likewise, exact adjustment of colors in color printing.

REGLET. A thin strip of wood, used in place of several leads, being one variety of 'furniture'.

RELIEF PRINTING. Letterpress and block printing, as distinguished from intaglio printing.

REPRINT. Copy made up of printed matter.

REVISE. A proof of corrected matter.

ROLLER. A cylinder made usually of a composition of glue and molasses, for inking type.

ROUT. To cut out by gouging, as in perfecting a plate.

RULES. Brass strips bearing either one or two lines on their faces. If the two lines are of the same thickness, as ═══, it is 'parallel' rule; if of differing thickness, as ═══, it is 'double' rule. The single line may be dotted, as ....., and if the face is higher than that of type, it is a 'perforating' rule, cutting the paper so that it can easily be torn, from a stub, for instance. It may be a 'wavy rule', as ~~~~~. 'Column' rules are those used between columns, as in newspapers.

RUN. Frequently used for either 'print' or 'set'. 'Run in' may mean either 'set in' (a specified kind of type) or, used intransitively, be a direction to refrain from making a paragraph. Confusion of the uses may be avoided by saying 'run on' when there is to be no break.

RUNNING HEAD OR TITLE. The title of the book or chapter at the heads of pages.

SCALE. The wage schedule of the Typographical Union.

SERIES. All the various sizes of type having the same face.

SERIF OR CERIPH. The short cross-line on type faces put as a finish at the ends of unconnected lines. Its form varies with the style of face.

SET. (1) To compose type. (2) Used by type founders to designate what printers ordinarily call the 'width' of a type body. Thus when a printer speaks of a figure or point as being cast on an 'en body', the founder says it is on an 'en set'.

SHANK. The body of a type.

SHEEP'S-FOOT. An iron hammer with a claw end.

SHOOTING-STICK. The metal or wooden implement used with the mallet in locking up forms after the old method.

SHOULDER. The flat top of the small rectangle at the upper extremity of the body, which upholds the neck and face of the type.

SIDE-NOTES. Marginal notes as distinguished from foot-notes.

SIDE-STICK. The piece of furniture narrower at one end than the other placed at the side of pages of type in the chase.

SIGNATURE. The letter or number in the margin at the foot of the first page on a sheet, to identify that sheet or guide the binder.

SINK. Of composed type, to drop or lower the upper part of a page, as on the first page of a chapter.

SLUGS. Thick leads, commonly designated by the names of the types with which they correspond in thickness, as, a nonpareil (or two-to-pica) slug, a brevier slug, etc. As one line set by the linotype machine is about the thickness of a slug, indeed is much like a slug with type faces on its shoulder, it is often called a 'linotype slug'.

SLURRING. A defective impression, having a smooched appearance.

SMALL CAPITALS. Generally spoken of as 'small caps'. The smaller capitals, about the same height as that of the body of the lower case letters. They rarely come with fonts of display type, and are usually ignored by makers of type-setting machines. Printers understand the abbreviation 's. c.'

SORTS. The name given to a partial collection of one or more of the characters of a font.

SPACES. Metal blanks less than type high for separating words, etc. When three of them equal an em space, they are known as 'thick spaces'; when four or five, 'thin spaces'; six or thinner, 'hair spaces.'

SPRING-BACK. An inner false back on a bound book, which springs inward from the true outer back when the book is opened.

STAND. The frame on which the cases are placed.

STEM OR BODY-MARK. The thick line of the face which most clearly indicates the character and the height of the letter. It is better known among printers as the thick-stroke.

STET. Latin for 'let it stand,' used as a direction in copy to save re-writing something erased, or for like purpose in marking proof.

STICK. Short for 'composing stick'.

STONE. The slab or table of stone or metal on which forms are imposed.

STONE-WORK. That which has to do with imposition,—the arrangement of type after it has been composed.

STYLE. The sytem of spelling, capitalization, abbreviation, etc., followed by any given office.

SUB. A substitute compositor.

SUPERIOR FIGURES AND LETTERS. Those of small size cast on the shoulder of type, above the line, generally used for foot-note reference.

TABLE OR TABULAR WORK. Matter in several narrow columns, for the composition of which extra charge is made, as it requires extra time and care.

TACKY. Rollers are 'tacky' when they are slightly adhesive to the touch.

TAKE. That part of copy which a compositor 'takes' at one time. In newspaper offices, it may contain comparatively few words, if it is a rush hour and the 'copy cutter' has at hand numerous compositors between whom to divide the work.

TEXT. The type used in the body of a book.

TINT BLOCKS. Blocks or surfaces used for printing backgrounds.

TOKEN. Two hundred and fifty impressions, Press-work is often charged by the token.

TOOLING. In bookbinding, ornament impressed by heated tools.

TRIM. To even the edges of a pile of sheets by use of the paper-cutter.

TURN. Used of a type inserted upside down where another has been temporarily removed, as in, Turn.

TURTLE. The curved frame for holding a form on the face of a revoling cylinder.

TYMPAN. The frame on which the sheet of paper is placed in a job press, covered with muslin, parchment, or several thicknesses of paper, which can be underlaid, patched, or cut out to alter the impression.

TYPE HIGH. Anything the height of a type.

UNCUT. Of books, does not mean that the leaves have not been opened with a paper-knife or by machine, but that the original size of the leaves has not been reduced by the binder's trimming.

UNDERLAY. The process of making part of a form give a stronger impression by putting paper between it and the platen or bed.

VERSO OR REVERSO. The left-hand page,

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SIMPLIFIED SPELLINGS.

Here are the spellings of three hundred words recommended by the Simplified Spelling Board and directed by President Roosevelt to be used in all government publications of the executive department, Congress afterward demurring.

abridgment
accouter
accurst
acknowledgment
addrest
adz
affixt
altho
anapest
anemia
anesthesia
anesthetic
antipyrin
antitoxim
apothem
apprize
arbor
archeology
ardor
armor
artizan
assize
ax
bans
bark
behavior
blest
blusht
brazen
brazier
bun
bur
caliber
caliper
candor
carest
catalog
catechize
center
chapt
check
checker
chimera
civilize
clamor
clangor
clapt
claspt
clipt
clue
coeval
color
colter
commixt
comprest
comprize
confest
controller
coquet
criticize
cropt
crost
crusht
cue
curst
cutlas
cyclopedia
dactyl
dasht
decalog
defense
demagog
demeanor
deposit
deprest
develop
dieresis
dike
dipt
discust
dispatch
distil
distrest
dolor
domicil
draft
dram
drest
dript
droopt
dropt
dulness
ecumenical
edile
egis
enamor
encyclopedia
endeavor
envelop
Eolian
eon
epaulet
eponym
era
esophagus
esthetic
esthetics
estivate
ether
etiology
exorcize
exprest
fagot
fantasm
fantasy
fantom
favor
favorite
fervor
fiber
fixt
flavor
fulfil
fulness
gage
gazel
gelatin
gild
gipsy
gloze
glycerin
good-by
gram
gript
harbor
harken
heapt
hematin
hiccup
hock
homeopathy
homonym
honor

humor
husht
hypotenuse
idolize
imprest
instil
jail
judgment
kist
labor
lacrimal
lapt
lasht
leapt
legalize
license
licorice
liter
lodgment
lookt
lopt
luster
mama
maneuver
materialize
meager
medieval
meter
mist
miter
mixt
mold
molder
molding
moldy
molt
mullen
naturalizə
neighbor
niter
nipt
ocher
odor
offense
omelet
opprest
orthopedic
paleography
paleolithic
paleontology
paleozoic
paraffin
parlor
partizan
past
patronize
pedagog
pedobaptist
phenix
phenomenon
pigmy
plow
polyp
possest
practise, v. and n.
prefixt
prenomen
prest
pretense
preterit
pretermit
primeval
profest
program
prolog
propt
pur
quartet
questor
quintet
rancor
rapt
raze
recognize
reconnoiter
rigor
rime
ript
rumor
saber
saltpeter
savior
savor
scepter
septet
sepulcher
sextet
silvan
simitar
sipt
sithe
skilful
skipt
slipt
smolder
snapt
somber
specter
splendor
stedfast
stept
stopt
strest
stript
subpena
succor
suffixt
sulfate
sulfur
sumac
supprest
surprize
synonym
tabor
tapt
teazel
tenor
theater
tho
thoro
thorofare
thoroly
thru
thruout
tipt
topt
tost
transgrest
trapt
tript
tumor
valor
vapor
vext
vigor
vizor
wagon
washt
whipt
whisky
wilful
winkt
wisht
wo
woful
woolen
wrapt